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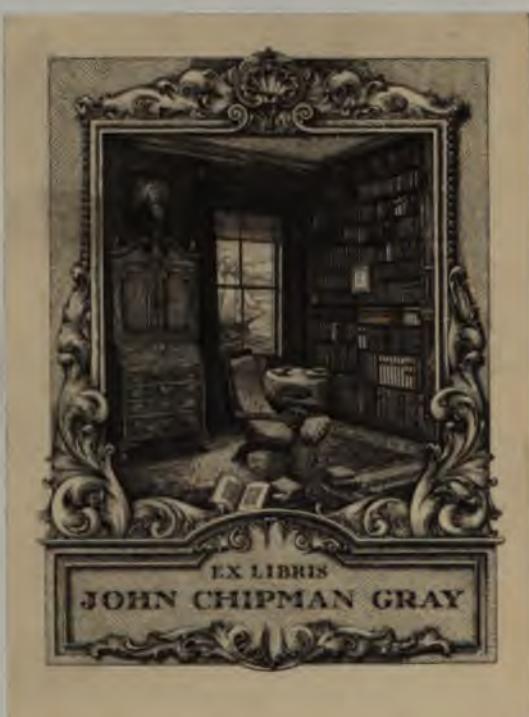
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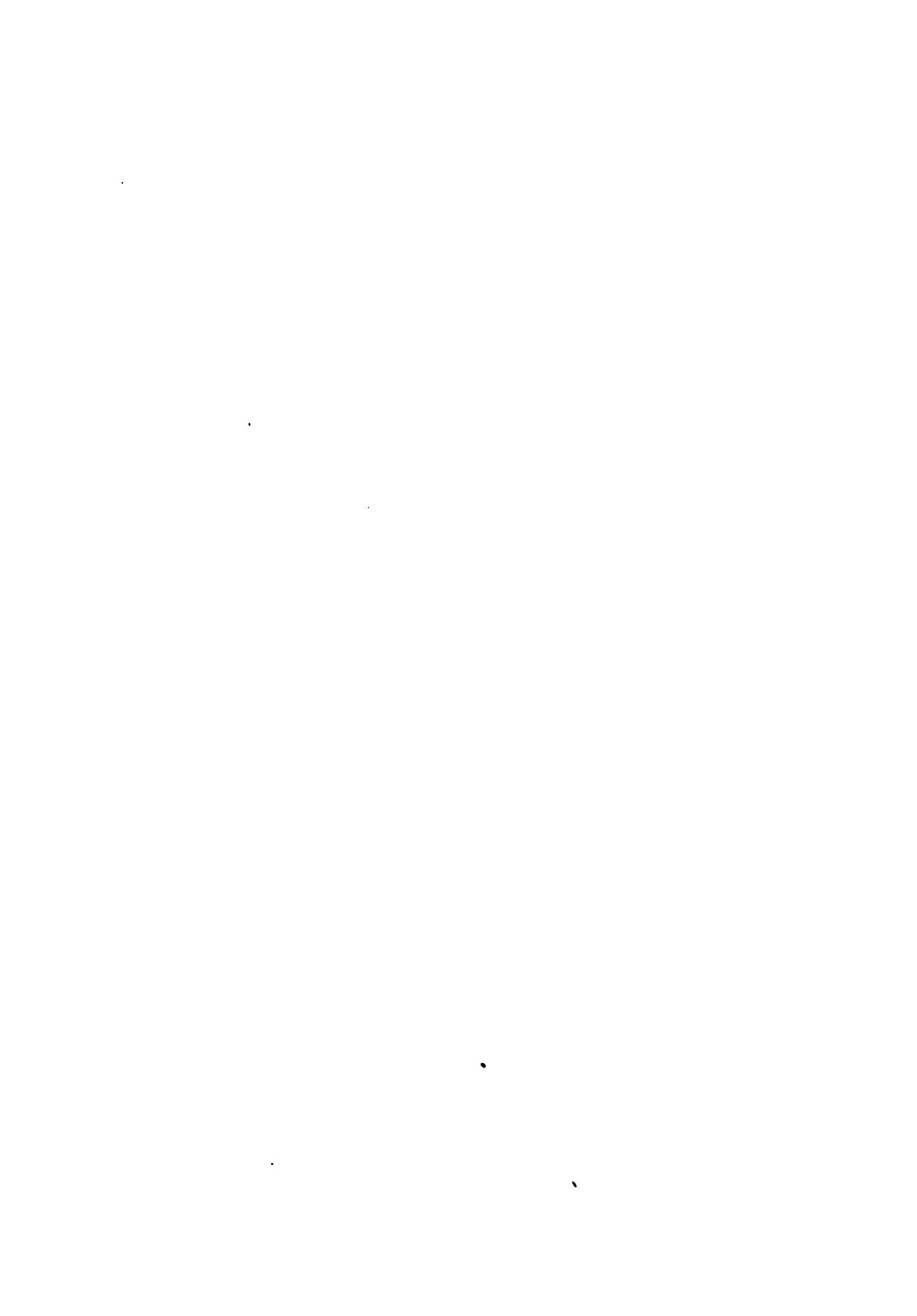
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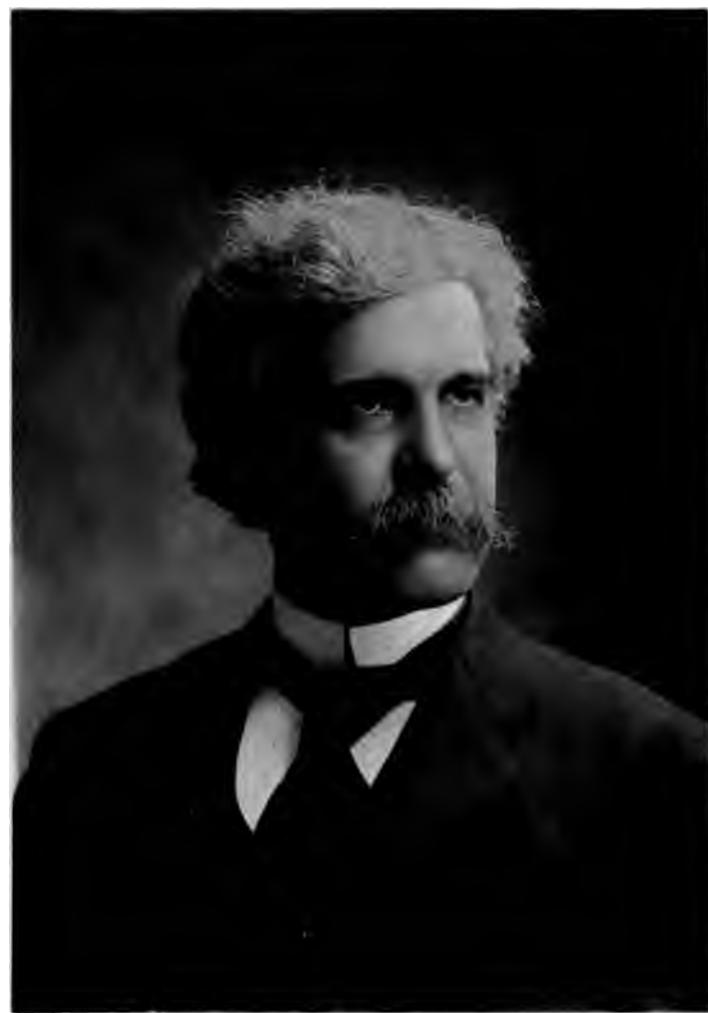
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Most sincerely yours  
E. D. French.



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## PREFACE

**T**HIS volume is the response to the generally expressed desire of Mr. French's intimates and acquaintances for a memorial record of him and of his work.

Unforeseen details have enlarged the book beyond its original outline. These are chiefly shown in the inclusion of some hundreds of states of the copper engravings, numbering nearly four hundred, by which he is known.

The biographical sketch of Mr. French is restricted to a simple narrative of the chief events of his life, and suggestions of the influences that governed it; a brief showing of what it was.

In gathering and verifying many facts I have had the use, very kindly granted by Mr. John P. Woodbury and Mr. W. E. Baillie, of the long series of letters from Mr. French to them. More than this, for from these letters I have added much to my impressions of his personality gained in twenty years of friendship with him, and I have hoped more than anything else to convey his personality to

## PREFACE

the reader. If I shall have done this I shall in some measure have justified the confidence that Mrs. French has placed in me.

It has been found imperative to divide Mr. French's engravings into two classes: First, his book-plates, the list of which follows his notation with the little continuation needed to carry it to completion. Second, his miscellaneous engravings and designs, including practically everything save book-plates that is surely known to have come from his hand. Occasionally he did some bit of engraving or sketched a design that seemed to him too slight to attach his name to or even to keep note of. Some engravings and designs may, therefore, have escaped notice in the compilation of the latter list. It may be stated, too, that there are designs and engravings mistakenly attributed to him and such have been omitted.

The compilation of the two lists has been somewhat difficult; absolute completeness is not claimed, for that is impossible, and unrecorded states of some coppers may appear in time. Care has been taken to accurately record the various plates and their various states that the lists may be a sure guide to the collector. A minute examination has been made of the proofs and prints of the various plates and a considerable correspondence has been had with their holders. As a rule some distinguishing feature only has been cited to mark a state, although the state indicated may, and usually does, differ materially in other respects from other states of the same plate. The lists make no distinction between working proofs and impressions from different states of the plates. Strictly speaking, a working or trial proof is one taken, while the plate is in a progressive state, to aid the engraver in its completion; whereas an engraving appears in different states only when there has been a

## PREFACE

change in the engraving of some detail of the completed plate or an addition to it. In some instances Mr. French was at liberty to strike off several copies of a working proof and he thought them of sufficient interest to hand them to friends who followed his work. These, therefore, are to greater or less extent within the reach of the public. In several clubs and libraries the successive states of the club or library book-plate are preserved and are, therefore, reasonably accessible, and a complete series of them is of the greatest value to the student.

Only in very few, exceptional, instances have colors used in printing been noted, as, of course, the holder of a plate may at any time print his plate in any color he may choose.

Mrs. French feels that note has been made of everything that Mr. French himself would have recorded, and she wishes to express here her obligation to Mr. French's friends who have willingly and cordially coöperated in the two lists. That of the book-plates would hardly have been what it is without the industry and aid of Mr. Paul Lempéry, who published a list of Mr. French's book-plates in 1899; Mr. Charles Dexter Allen, Mr. John P. Woodbury, Mr. Arnold Wood, Miss Messenger, Rev. William A. Brewer, Miss Emma Toedteberg have given valuable suggestions and information; and finally, Mr. W. E. Baillie's long friendship and correspondence with Mr. French and his very accurate and thorough knowledge of book-plates made his aid invaluable.

In regard to the miscellaneous engravings Mrs. French feels particularly indebted to Mr. Frank Weitenkampf, curator of the Print Department of the New York Public Library, who gave his experience and judgment in outlining this record of his friend's work, and who contributed largely to it. And in her behalf I also thank Mr. William

## PREFACE

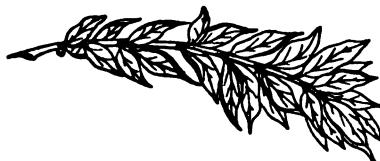
Loring Andrews and Mr. Richard Hoe Lawrence for useful suggestions and courtesies.

The examples of Mr. French's art here given are printed from the original coppers by the kind permission of the owners. Grateful acknowledgment of this courtesy is made to The Bibliophile Society, Mrs. Holden, and Mr. Andrews, and to the owners of the book-plates included.

In the list of book-plates the names are given exactly as they are on the plates, and, with a few obvious exceptions, this rule is followed in the list of miscellaneous designs and engravings.

Italicized words and dates are also as engraved, excepting in the use of the word *Cypher* with the later signatures. The marginal date shows the year of completion of a plate. When the plate is dated, the date is associated with its name or signature.

I. H. B.



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**EDWIN DAVIS FRENCH**





## EDWIN DAVIS FRENCH

### I

THE old village of North Attleboro, Massachusetts, threaded on the post-road by which the colonists frequently passed between Providence and Boston, has been for many years a home of the jewelry industry. For many years the town has been peopled with designers and engravers, with goldsmiths and silversmiths, whose art and influence have permeated the place, affecting even those not at all concerned with their work.

Here John French settled from England in the latter part of the seventeenth century, founding one of several American branches of the French family. His descendants in direct line have ever since been associated with the town and its affairs, and in the third generation they were represented by Ezra French in the patriot army of the Revolution.

Ezra French's grandson, Deacon Ebenezer French, was a man of more peaceful life, a carpenter and builder by trade; a man of responsibility, highly esteemed as a citizen and as

## EDWIN DAVIS FRENCH

a workman. He married Maria Norton of Attleboro who also was of early New England parentage, and they lived simply as their ancestors had lived, contributing their part in town and church and social activities.

Edwin Davis French, their only child, was born in North Attleboro on the nineteenth day of January, 1851. The town still had something of the New England village character, and he lived a country boy's life until, after a year in preparatory school at Suffield, Connecticut, he entered the class of 1870 of Brown University.

Mr. French was, from his boyhood, strongly influenced by his mother. She was a woman of native refinement and gentleness, and he resembled her both in character and in features. He never swerved from the principles of life and conduct that he learned from her, and though a wider acquaintance and cosmopolitan studies modified its expression, her faith was his through life.

While the boy Edwin played a boy's part in these early years and enjoyed the games of the time as did other boys of his age, yet perhaps he accepted that unaccountable nuisance of boys' life, school, with greater grace than is usual. In his amusements he went a little aside from the ordinary, and exercised a natural tendency to art that was no doubt stimulated by the atmosphere of the town itself.

In the back yard of his home stood a little abandoned workshop which his father cleared and altered for him and let him furnish to his own fancy. When he was eight or ten years old he held art exhibitions in the little shop that were the delight and wonder of his fortunate playmates who enjoyed them at the extravagant rate of two pins admission. Two small panoramas, done off in water-colors and pencil, survive. The smaller of them, measuring about eight feet long by four inches wide, contains seventeen views; the sec-

## HIS LIFE

ond, somewhat more pretentious, is about eight inches wide by perhaps fourteen feet in length. He was, however, not satisfied with undertakings of this size and passed on to larger panoramas made on the reverse side of wall-paper. Among these panoramic pictures is a representation of what was at that time a sensation in the town, and probably was regarded by the children as a supreme effort in architecture, Barden's store. The three great arches of its front no doubt appeared as wonderful to them as the three arches of Peterborough do to the traveler of to-day. Record steamships, State capitals, and lighthouses are here, together with trees and flowers drawn and colored for reality, although in a green rose his imagination anticipates Burbank. The views of Sunnyside and Sleepy Hollow testify to a general interest in the genial Irving too little familiar to-day. It is interesting, too, to find on various of these panoramic pictures the now more widely known signature of the artist, E. D. French.

He was fond of books, and faithful to his studies, and his school-days passed happily. Yet two years' close application to his studies at Brown University seriously affected his health; and although he still reserved a longing for a complete college course and possibly a literary or professional career, he yielded to the invitation of a friend, Mr. W. D. Whiting, the founder of the firm that bears his name, to become an engraver of silver. His special gifts in design and in execution were soon recognized, and he became chief of the engraving department. Except during the two years, from 1881 to 1883, when he was designer for Mr. Frank M. Whiting, he held that rank until he left the Whiting Company in 1894.

His nature almost demanded that he give his life to art, and of all arts engraving was the most opportune. It in-

## EDWIN DAVIS FRENCH

vited and environed him and so became the channel through which his artist's temperament made itself most widely known.

The arts of music and painting also attracted him, and he practised them as an amateur. North Attleboro, with its many artisans, after its days' work on brooches, watch-chains, and silver, regaled itself in the evenings and on holidays with a brass band of fifteen pieces in which the town took pride. The parts for trombone, French horn, cornet, fife, and the like, were drawn off and distributed by the quiet and reticent lad, Edwin French, who played the trombone, and, further, composed the "Wamsutta Quick March," and other pieces for the band. Later in life he enjoyed the piano, which he played well, and he turned also for recreation to the palette and brush, though with a self depreciation that no praise or evidence seemed able to dislodge, for in all his life he never regarded any of his color sketches as of any worth. They seem rather to be a kind of playing with colors and form, and were, as a rule, only so far completed as a single afternoon might allow, and the next holiday brought new tints and shadows and he turned to those and a clean canvas.

No doubt each man has to a large extent his choice in giving to the world, and as the world possesses work from Mr. French's graver that would have given him distinction at any point in the history of art, we will not regret that its considerable volume, and the thought given to its detail and to each plate's full effect robbed America of a landscape-painter of distinction.

Enfield, Connecticut, is a long way from North Attleboro, Massachusetts, yet Mr. French always loved walking, and to him the air was bracing and tinged with romance, for at Enfield lived Mary Olivia Brainerd, daughter of Harvey P.

## HIS LIFE

Brainerd. They were married in 1873. It was a happy union, characterized by that ready understanding and companionship that bears all things, and Mr. French found in his wife a source of cheer and encouragement which carried him through many a dark season when his hold on life seemed failing and the doctors were grave.

In 1876 Mr. French removed from North Attleboro to New York, where, with an interval of two years in his old home, following his mother's death in 1881, he lived until the summer of 1897.

Once established in New York, Mr. French very readily resumed his quiet, systematic life, plying between his home and the Whiting Company, which were his only interests of moment. He did not concern himself with the political struggles of the times unless fundamental principles were at stake, and he did not enter very actively in social life, or interest himself with the topics of the day. The hurly-burly of city life was hardly in accord with his feeling.

In school and college he had shown a fondness for languages; indeed, he was a natural linguist. A leaf from a copy of Dante was often on his bench before him for reference from time to time in the intervals of his work, and he read the "Divine Comedy" as he walked Broadway with the jangle and commotion of the traffic about him. His book-plate records his taste in the classics; Dante, Virgil, and Lucretius, standing side by side with Emerson, whose serenity he shared. Volapük very naturally attracted him, and for years he held an extensive correspondence in this language, attending conventions, and contributing to journals devoted to it. His enthusiasm led him, in 1893, to loan a group of Volapük books to the Chicago Exposition. These books, not more than twelve in number, contained a little book-label which was printed to his notion from type. On

## EDWIN DAVIS FRENCH

account of its personal interest this plate has been included in the list of his book-plates.

As Volapük subsided in interest and Esperanto replaced it, Mr. French transferred his attention to the latter language, and was proud of its progress. He found that although he had read French with ease for many years and had known Esperanto but a comparatively short time, yet when at Montreal he could talk freely in the latter language while he felt much less at home with the classic French there spoken. Among his papers there are many jottings, essays, and translations in Esperanto, among them translations from Stevenson, a rubricated translation of the Lord's Prayer, and a carefully engrossed address of some twelve thousand words on the necessity of a universal language.

It was a treat to discuss these new languages with Mr. French, and he liked to prove their availability and smoothness by reading them. A passage in Esperanto from "Hamlet," read in his resonant, expressive voice was quite as impressive to the foreign ear as though delivered in Italian by Salvini. He would turn, however, from these to Dante, who, after all, was his favorite and whom he rendered with something akin to reverence. If asked for English verse he would choose Rossetti's ballads, in which he turned most readily to "Sister Helen," and the "Blessed Damozel," or, possibly, he would read the simple verse of Longfellow and that of Whittier, whose "At Last" he lingered over:

Be near me when all else is from me drifting;  
Earth, sky, home's pictures, days of shade and shine.

In English fiction he was content to be a simple lover of Scott and Dickens. He never outgrew them, and with them he relished Victor Hugo and the recent French and Italian novelists. He was acquainted with the history and literature

## HIS LIFE

of art, especially of engraving and the subjects of *ex-libris* and heraldry, which were associated with it in his own engraving. The last book he read was Lippmann's "Engraving and Etching."

During Mr. French's earlier years in New York, he studied art at home, gathering and compiling many scrapbooks of designs and specimens of engraving; but in 1883 he availed himself of the opportunities offered by the Art Students League, and there he for some years studied drawing under George de Forest Brush and William Sartain. The association with Mr. Sartain was peculiarly fortunate, and the future designer and engraver on copper was an apt pupil of the engraver whose father before him had earned fame in the same field.

In 1886 Mr. French became a member of the League's Board of Control; in 1887, its treasurer; in 1889-92, its president for two terms. Painstaking, systematic, and almost eager for details, he was an effective factor in the great advance made by the League during his official connection with it.

In 1887 the League moved from Fourteenth Street to ampler quarters in Twenty-third Street, and in 1889, with the Society of American Artists and the Architectural League of New York, it united in forming the American Fine Arts Society, and the movement began which resulted in the permanent home of the three organizations in Fifty-seventh Street.

The president of a large and restlessly progressive society, though loyally supported by vigorous and capable assistants, as was Mr. French, has a multitude of questions to consider and a mass of work to do, and although he had an aversion to asserting his views, he gave time and thought without grudge, and with some sacrifice, to these duties.

## EDWIN DAVIS FRENCH

Publicity was particularly disagreeable to him, and he felt keenly the ungracious attack made on Mr. Saint-Gaudens for using a nude model in his mixed classes. The deathless question of the nude in art rang through the press and stormed about the League. Much wholesome editorial comment and some woeful wit resulted, and perhaps the public was educated, for, as an echo, some casts from the antique in a western city were draped. But the unfortunate thing was that the League lost the services of the first and noblest sculptor of our generation.

Mr. French conceived his first duty to be to the League, and he declined to hamper its action by voicing his views in the press. The reporter of a minor journal resented this, and said his paper must have a "story"—and sure enough, Mr. French found in the next issue a clever concocted tale, which he duly scrap-booked and marked "fake." His one contribution to the public discussion was a brief note to the leading journals stating that Mr. Saint-Gaudens had simply continued the two-year-old practice of the League.

The receptions to Benjamin Constant and E. A. Abbey in 1889, the costume reception in 1891, and the other public functions of the League were a pride to him. But his greatest satisfactions were to see the classes grow, to see their graduates take positions as artists and teachers of art, and to have the opportunity to help and by his sympathy and encouragement to win the affection and reliance of some who were students as he had been a student.

When his official connection with the League began, its records showed a membership of four hundred and twenty-three students. It had a membership of more than twice that number when, in 1891, he retired as president, and became one of the trustees of the American Fine Arts Society.

For something more than two years after Mr. French

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withdrew from the Whiting Company, he lived in New York and devoted his energies entirely to work on copper. His attention had been called to book-plates by the collection that his sister-in-law, Miss Helen Elvira Brainerd, then a librarian in Columbia College, was making.

Merely for the jest he engraved, somewhat coarsely, following old English models, what was to all appearance a book-plate, now in its way famous. It was heraldic—shield, crest, and motto: *u sepe ars so ap*, disposed on the ribbon underneath. This he printed roughly on old paper and slipped into the little collection, whose owner was for a time mystified by it; and, somewhat as the ancient heralds on the appearance of an unknown champion, amateurs of to-day have since been puzzled by the novel blazonry, and by the motto so apparently an uncouth mixture of Welsh and Latin. This was in the autumn of 1893. The jest soon became earnest, for Miss Brainerd was rightly entitled to a book-plate in place of the sham, and Mr. French designed and engraved his first serious copperplate.

Having decided to give his future to copper engraving, and to make a specialty of *ex-libris*, he engraved an announcement of his intention which, in the beauty of its setting, was an enticing specimen of his work. He took a natural pride in the fact that he never had to distribute this announcement, for after he had once started he never needed to consider whence the next commission might come. He always had two or three plates in progress, commissions were waiting his hand, and there was correspondence that looked yet farther into the future.

In the summer of 1897, he removed from New York to Saranac Lake and established his home in the midst of the rugged Adirondack scenery that gratified his love of nature.

He frequently traveled to the South in the winter to

## EDWIN DAVIS FRENCH

escape the sharper cold, yet he held his Adirondack home until the end. Many are the brief descriptions of nature in his letters, showing his pleasure in the mountain prospects, the sunsets, and the tinted skies.

Whenever he journeyed from home he carried with him his sand cushion, lens, and graver, and where he stopped he set up his bench, framed a screen, and continued his engraving. This had its difficulties, as he sets them forth in a letter to Mr. Baillie:

"The light is not just right for engraving in my present quarters: I doubt if I could get altogether used to it so as to do my best work, or if it would not be an injury to my eyes to try it. For drawing it is good enough; there you have white paper and black ink, and the problem of lighting is comparatively a simple one. But in engraving, the surface of the copper is polished, and excessive or insufficient light is more readily felt; moreover, the surface and cuts are the same color, and so the engraved lines are seen only by reflection until you rub foreign matter into them, which you can't stop to do with every stroke; for this reason uneven light or cross lights are very confusing to one's optic nerve."

In the October of 1905 he made his greatest journey into the world, a trip to Europe that he had looked forward to for many years, and wherever he went he found a welcome with those to whom his name was already known. The doctor he had occasion to consult in France was a book-plate collector and a student of engraving; he pulled proofs of Mr. Gould's and Mr. Simmons' plates at Stecchini's in Rome; he here and there met correspondents in Esperanto; the art galleries of England, France, and Italy attracted him; but, best of all, he visited in Nuremburg the old home of the father of copper engraving, Albert Dürer, and in England he at last met, face to face, his friend and cor-



EDWIN DAVIS ELLIS





## HIS ART

respondent of years, the veteran master, Mr. C. W. Sherborn.

His outing was over; June of 1906 found him again in America, and as ever still at work. This last year of his life showed that, while his health was far from secure, there was no waning in his enthusiasm, or in the firmness of his line, or in the fertility of his invention. The fourteen book-plates of this year, the year of his great vacation, maintained his prestige to the end.

At the end of October he left Saranac, intending to spend the winter in New York, and he eagerly anticipated the closer association with his old-time friends in the city where he so long worked, and so many of whose historic old buildings and points of interest he had pictured with his graver. But his hope could not be fulfilled, and on the eighth of December, in the Sherwood studio building where, years before, as president of the Art Students League, he had joined in the formation of the Fine Arts Society, his life closed.

## II

MR. FRENCH's name in art will always be associated with designing and engraving on copper, for although, as we have seen, he was for some sixteen years a silver engraver of unusual skill, his work in silver is unsigned.

Yet his debt to these years of silver engraving was a large one. While in the Whiting Company he became a master of the technique of the craft; when he turned to copper engraving he was as though born with a burin in his

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hand. While there he had eagerly absorbed suggestions and had gathered flowers and vines, drawing first-hand from nature in his study for designs and their rendering. His matchless lettering and his monograms, firm and dignified in character, he learned there; there, too, he learned to grave so gracefully the flowers and sprays that give charm to many of his copperplates. Years afterward, in 1899, when he was known through a hundred and fifty copper engravings, he inscribed a book to Mr. Charles Osborn of the Whiting Company: "To whose instruction, example, and energy I am so largely indebted for what skill in handicraft and taste in design I may possess." Thus the period of silver engraving was a fortunate training for his later work in copper, and his gift in designing rapidly adapted itself to his later and freer medium. We find this transition in his six earliest book-plates, and in some of the later ones the monogram motive readily suggests silver engraving.

The difference between engraving on silver and on copper is quite radical, however akin the two may be in some respects. The silver engraver has in mind the direct result, which he sees as his graver unfolds it; the engraver on copper works for a reflected result—a print—the reverse of the cutting on the metal; the depth of his cut, the texture of his engraving, is still to be interpreted by the printer, and he must keep this interpretation in view. He has the advantage, however, of working always upon a level surface, while coffers, vases, mirrors, or the endless variety of trinkets and household silver, all in infinite shape and size, pass under his brother's hand. Yet the two branches of engraving are so closely alike that many artists and workers have pursued both simultaneously, and many, like Paul Revere and Mr. French, have passed from silver to copper.

## HIS ART

Mr. French's copper engraving is marked by a directness and confidence that grew to an instinct as he became accustomed to his medium; it is characterized by what Mr. Weitenkampf well styles a nobility of line, a line fearless, certain, and always with a definite purpose toward which he wrought with a firm hand and a sure eye. He knew the value of the heavy line for strength and shading, and passed easily from heavy to light for form and perspective, avoiding the suggestion of flatness that condemns many engravers to but transient success. His finer shading is as etching in its effect, though in some plates, for example, that of Mr. Godfrey, he mingled etching and engraving. At times he used the dry-point, as in the twelve delicate *remarques* that are associated with as many plates. His engravings exhibit a remarkable technique governed by a sincere and true artistic feeling. It lay in his power to impart to them a glowing luster, a warmth as of burnished metal that gives them a brilliance and life not often reached in engraving, and that so notably enhances the beauty of his landscapes and seems to increase the illusion of their perspective, whether in such exquisite little gems as are shown in the book-plates of Miss Slade, Mr. Merriman, and Mr. Woodbury, or in the larger engraving of the Harvard Quadrangle.

The strongest influences he had among engravers were, as Mr. Woodbury truly writes, the early German masters, Dürer, the Behams, and Aldegrever. They were his models. The achievement of Mr. Sherborn was an inspiration and example to him, particularly in heraldry, where he noted Mr. Sherborn's methods and recognized his authority. One connoisseur, oddly, finds close resemblance to the work of Vaughan at a time when Mr. French was not familiar with it, so easily do artists of similar gift, traveling

## EDWIN DAVIS FRENCH

on similar lines reach similar results. There seems to be something honest and lasting in the work of these German and English masters that he reached by sympathy. The French engravers, lighter, graceful, but having as a rule less strength, he studied, though he seldom chose their style of decoration.

In talking of him at different times with two engravers, one skilled in heraldic work, and the other notable in landscape engraving I was struck by the enthusiasm with which each spoke of Mr. French's supremacy in his own field.

Beyond this mastery of the burin that distinguishes his plates and wins the admiration of true critics and of engravers, lay a striking gift for designing, and a controlled imagination. He loved beauty and he loved sincerity, and these form the basis of his original work. He found the lotus and acanthus, the laurel, chrysanthemum, and pine in nature or in the works of many artists, and he utilized them, literally or conventionally, with almost unerring taste; the graces of his ornament and foliation furnishing a welcome to their wealth.

With those details and accessories of a design that give personality to the plate, Mr. French was most careful—an instrument or book or scene in one of his plates is usually definite of its sort, and in its rendering he was delighted to bring reality and art together. He searched high and low for a pine-cone that would accord in its setting and be found in nature; an old plate misled him in engraving a tarpon, and he hunted for an authoritative representation to guide him; a photo-reproduction of the Jost Amman prints in the Grolier plate was not enough, he borrowed an original. Often his clients aided him to this exactness, oftentimes he traced to it himself.

The most fortunate of his clients were those who placed

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the least restriction on his freedom in composition and decoration, once they had indicated the desired features. Differential as he was, for he felt it was another's and not his book-plate that he might have in hand, yet he had the artist's feeling very strongly, and in one instance this was crossed by a client's wish for an alteration—the change was made, and he took his name from the plate.

He was not one ever to take a commission in a perfunctory spirit; even in so many plates having the same general purpose, he searched out the distinctive qualities of each. To the lover of the sea each day that shines upon it has its own peculiar quality in tint of sky or water, in wave or cloud, that attracts attention and gives enjoyment; and to Mr. French each copper had its own fascination as into it was cut the new design with its new possibilities. He studied and enjoyed his art as he pursued it; always there was something in it that he would still attain.

His interest in engraving was a loyalty. He had pride in its traditions and took great satisfaction in being allied to it and recognized in it. He was pleased always to meet another engraver and exchange points of view. His counsel was often sought and willingly given. In the pressure of his work he was often glad to introduce a proposed client to some other engraver, and sometimes his health urged him to this course. "It is not easy for me," he writes, "to be quiet and tranquil, when there is so much I would like to do."

Aside from the idea of a book-plate there was little of suggestion in the collection of Mr. French's sister-in-law to which reference has been made. These plates were in large part English, and of course armorial. Among them were the Nathl. F. Moore, Rich'd Harison, Esqr., and Joseph Murray, Esqr., this last the richest of them. The distinctly American plates in the collection were crude though varied

## EDWIN DAVIS FRENCH

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machine-like work of much modern engraving, a misfortune skilfully avoided in the crisp scrolls and in the waving palm.

Mr. Chew's double commission anticipated the similar order of Dr. Clark by but a few hours. Hard upon these four followed other orders and commendations from well-known connoisseurs, the natural fruit of the six first plates. The names of most of them stand early in the roll of plate owners:—Mr. S. P. Avery, whose encouragement of American art was tireless; Mr. John P. Woodbury, whose faithful friendship had in it something akin to a father's pride; Mr. William Loring Andrews, who recognized Mr. French's skill in almost every field of copper engraving, and secured its use in numerous plates; Mr. William E. Baillie, chief of American book-plate collectors, eager and ceaseless in his friendship; Mr. Charles Dexter Allen, whose "American Book-Plates," containing four of Mr. French's plates, printed from the coppers, won for him generally the title of "Little Master," already given him by the German authority, Count Leiningen Westerburg; and there were still others. From them and through their introduction came more commissions than Mr. French felt able to fill. He had reason in the spring of 1894 to feel confident of his field.

It is not my purpose, nor is there need, to describe each of Mr. French's book-plates. Their art is not conveyed in words, and their personal features, for the American individualized book-plate is most distinctly associated with Mr. French, of course, are not always at command. Moreover, private collectors have long since been busy gathering them, and there are few persons actively interested in book-plates who have not a valued group of his work. It is so too with public collections.

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A book-plate should be more than a decorative label. It should have in motto or in symbol, and quite aside from its art, some clear and lasting token of its owner. The splendid plate of the Worcester Art Museum, with its bronze-like seal, flanked by torches and over it the generous motto, "For the benefit of all the people of the City of Worcester," stamps the purpose of each volume that contains it.

The Edward Tompkins McLaughlin Memorial plate, largely planned by the professor's friend, Mr. George Dudley Seymour, is a more deeply impressive one. The presence of the chalice—the Holy Grail—suggests to his intimates his interest in the Arthurian legends and his love of Browning's line:

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Closely associated with this reminder of the man is the burden of his counsel, the motto from Matthew Arnold, "Think clear, feel deep, bear fruit well." He thought that the poet had in this verse expressed the best of modern culture. The seal of Yale University, and the panel for the President's autograph, and the name of the prize winner, complete the plate.

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It would be difficult to find a purely symbolic design rendered with more appreciation and evident delight than that of the *Candidati*, which evidences character in a somewhat different way. There is a touch of humor mixed with earnestness in it that appealed to Mr. French. This plate is used by the members of a circle of women writers. The badge of the society, designed in jest, the bauble with the initial "C," lies half buried underneath the manuscript and finished books which represent the hope and achievement of the members. An ominous boomerang, that is, a returned manuscript, is there too. A full circle represents the lasting friendship of the members. The wreath is the reward, and across the whole lies the ribbon that bears the name of the society or of one of its members.

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Even to the prosaic "book-plate," of which sort of book-plate he engraved but one, that of Mr. Julian Marshall, Mr. French gave individuality in the tokens of music and nature. Partly it is these, partly the fine sense of proportion, partly the perfect execution, that makes this the most beautiful book-plate in existence.

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Frequently designs mingle heraldry with other motives, a more difficult matter. The plates of Mr. Talmage, Mr. Gale, Mr. Baillie, Mr. Arnold Wood, and the Dean Hoffman Library, this last, one of Mr. French's most dignified engravings, follow this method.

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hand. While there he had eagerly absorbed suggestions and had gathered flowers and vines, drawing first-hand from nature in his study for designs and their rendering. His matchless lettering and his monograms, firm and dignified in character, he learned there; there, too, he learned to grave so gracefully the flowers and sprays that give charm to many of his copperplates. Years afterward, in 1899, when he was known through a hundred and fifty copper engravings, he inscribed a book to Mr. Charles Osborn of the Whiting Company: "To whose instruction, example, and energy I am so largely indebted for what skill in handicraft and taste in design I may possess." Thus the period of silver engraving was a fortunate training for his later work in copper, and his gift in designing rapidly adapted itself to his later and freer medium. We find this transition in his six earliest book-plates, and in some of the later ones the monogram motive readily suggests silver engraving.

The difference between engraving on silver and on copper is quite radical, however akin the two may be in some respects. The silver engraver has in mind the direct result, which he sees as his graver unfolds it; the engraver on copper works for a reflected result—a print—the reverse of the cutting on the metal; the depth of his cut, the texture of his engraving, is still to be interpreted by the printer, and he must keep this interpretation in view. He has the advantage, however, of working always upon a level surface, while coffers, vases, mirrors, or the endless variety of trinkets and household silver, all in infinite shape and size, pass under his brother's hand. Yet the two branches of engraving are so closely alike that many artists and workers have pursued both simultaneously, and many, like Paul Revere and Mr. French, have passed from silver to copper.

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him. There lies a danger in this combination of designer and engraver, for a heavy-line plate like those of the Authors Club and Mrs. Ward, or a plate like Mr. Dana's which combines both heavy and light lines, is simple as compared with a wash-drawing that calls for photogravure or mezzotint rendering—if the latter were within reach—and may well dismay a line-engraver. Occasionally another's design was suited exactly to Mr. French's art, and he must have lent himself to it with zest. Such were Mr. Tyron's designs of the Sovereign plates, that of Mr. Bell for Mr. Osborn's plate, Mr. Curtis's design for the Cosmos Club, the fine classic designs by Mr. Goodhue, and the design by Mr. Black of his own plate. I fancy Mr. French must have treated these designs by other artists somewhat as studies, quite as, in 1893, he studied and varied the "Chippendale" plate of Samuel Vaughan adding much to its grace; or, perhaps, as he reproduced the armorial plate of Mr. Livermore after the copper was destroyed, adding here and there in detail and giving what might be called a second edition. Again, and more generally, he endeavored to follow the design literally, as in the De Chaignon plate and in the Acorn series of Old New York views.

It was his good fortune to execute many book-plates for collectors and connoisseurs of national, or, rather, international repute, and, with deference it may be said that no class of clients could be more particular or more exacting. It must also have been a matter of pride to him that he was called upon to design and execute the book-plates of so many societies, clubs, and libraries. Those of the Grolier Club and the Club of Odd Volumes almost record the history and the purpose of each. The Princeton University, Union League Club, and Metropolitan Museum plates are fine examples, incidentally, of the progress of art in this

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class of book-plates, and more particularly of Mr. French's aptness in rendering a local or personal quality to plates that in old days would have been but formal labels, or worse, mere educational rhapsodies.

In this relation one cannot pass without mentioning the splendid group of work he did for Harvard University, comprising the Hohenzollern, the Child Memorial, the Harvard Union, the Societas Signatis, the Digamma Society, and the Cercle Français book-plates, three of which are from dignified designs by Mr. Goodhue. It is difficult to choose between them in beauty or in fitness, though perhaps by virtue of its purpose and its fame among plate collectors the Hohenzollern stands distinct. No German engraver, inspired by patriotism and breathing the air of the Dürer country, ever gave a wilder vigor and more triumphant majesty to the eagle of the Hohenzollerns than Mr. French has given it here. The circumstances governing the plate forced on it an unusual amount of text, which, in its variety and balance, perhaps presents in it a better study of what may be called the science of lettering than any other of his book-plates. Lettering was not a branch of the art that he particularly sought, however much he excelled in it. He considered rather that for his purpose there was in it neither nature nor human nature, whatever its evolution might be. Writing to his friend, Mr. Baillie, he discusses its difficulty, saying that it is a very "narrow track to follow between having your work look as though it were made with a machine and having it appear the work of an unskilled and incompetent workman." This narrow path he followed, where he could, and the character of the plate admitted it, choosing the exacting but always satisfactory roman alphabet, which he varied by shading or by an added graceful touch to the more flexible letters.

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The Hohenzollern plate is also a good example that might be duplicated among the private plates, of Mr. French's unflagging interest in the desires of his client. The design was long under discussion, letters on letters passed to and from Mr. French, German and American authorities were consulted, every possible detail was carefully considered and decided, and finally the plate was struck off in various colors for the immediate purpose of celebrating the advent of the Germanic Library for which it was engraved, and the visit of Prince Henry to the University.

It seems a long step from this important group of college, library, and society plates, strong in their character, to the larger group of ladies' book-plates that Mr. French produced. These are so attractive in their delicacy and refinement, and in their widely different ornamentation and symbolism, that if Mr. French had confined his attention to this class of designing, they would have given him distinction. The plates of Miss Robinson, Mrs. Whitin, and Miss Slade, are but three of many that might be cited without approaching similarity. The exquisite plate of Miss Lawrence, so ruthlessly sacrificed in an English reproduction, is fine and clear as an intaglio, perfect in its way, and quite unlike the equally charming plates of Mrs. Wood, Miss Cheney, Miss Adams, Miss Lefferts, Mrs. Lee, Miss Messenger, Mrs. Cary, and Mrs. Metcalf. Taken together they amaze one by their revelation of the pictorial possibilities of the book-plate.

Mr. French's great delight in the work of the German Little Masters helped him to follow in their footsteps and produce in scarcely thirteen years this long series of nearly three hundred book-plates, these little masterpieces of his own. They won for him too the same title, of which

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The hesitancy with which he approached these large plates is curiously in contrast with his triumphs over them.

A certain trait in Mr. French's work appears more generously in the certificates than in any others of his engravings. It lies in the field, or cartouche, whereon is placed the inscription and the name of the holder of the certificate. This is not merely a field for lettering; it is not stippled; nor is it lightly run across with faint lines or delicate cross-hatching; but it is engraved with infinite pains to represent parchment, and most thoroughly it does so. A fountain pen would ill be used upon it; it should be engrossed with a quill or nothing.

The generous courtesy of Mrs. Holden allows the original publication here of one of Mr. French's most significant plates of general character, the Harvard Quadrangle. As here represented, these old buildings have a reality; there is no stiff formality about them; they speak the dignified welcome that the Quadrangle itself offers. The trees, whose bark and leaves have life, arch gracefully over the scene, which shimmers and glows with the sunlight and suggests the atmosphere attained by a successful landscapist. Historically and alone the plate is notable, but it seems also to fitly complete Mr. French's association with Harvard.

It was Mr. French's good fortune to be largely associated as an engraver with the city of New York, and to have the appreciative friendship of those interested in the picturesque and historical points of the city; an interest that resulted in a group of engravings, excelled perhaps by the similar work of no other engraver. In these he rightfully took great interest, for he loved his adopted home. The Iconophile plates, a rare and much sought series of engravings of New York buildings of importance, represent several

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Time seems already to have given its test to much of Mr. French's work. It is often what in verse we would speak of as occasional, but with what imagination and soul he has infused it and given it a lasting interest! He gave himself quite wholly to his art, and with what may be called a resolute enthusiasm. He could but put his own character into his engravings, and that character was noble in its strength and honesty and delicacy.

IRA HUTCHINSON BRAINERD.







## BOOK-PLATES

1 Helen | Elvira | Brainerd. | 1893 . . . . . 1893  
a Background of cypher formed of dotted and continuous  
    alternate lines.  
b Lines of background all continuous.  
*E.D.F. Sc.*

2 Mary | Brainerd | French | 1893 . . . . . 1893  
a Plate dark, unsigned.  
b Plate lighter.  
*E.D.F. Sc.*

3 Edwin Davis French. . . . . 1893  
*E.D.F. Sc. 1893.*  
Mr. French's "Volapük" plate.

4 Helen Elvira Brainerd. MDCCCXCIV . . . . . 1893  
*E D F Sc*

5 E D F (Edwin Davis French) . . . . . 1893  
*E D F. Sc.*  
a Without frame, in which form one hundred copies were  
    printed, *Ex Libris* on ribbon in centre.  
b With frame added, and motto re-engraved. Printed in  
    brown, black, green and red.  
c Change in motto,—*imitare* to *imitari*. Printed in black,  
    brown and blue.  
d Full name, *Edwin Davis French*, in centre. *Ex Libris* on

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ribbon at side, and signature replaced by *ipse fec.* This change was made in 1901. Printed in brown, black and green.

6	Cora Artemesia Leggett. . . . .	1894
	<i>ED F. Sc. 1894</i>	
7	Beverly Chew. . . . .	1894
	<i>ED F Sc. 1894</i>	
8	Charles E. Clark, M.D. 1894 . . . . .	1894
	<i>ED F Sc.</i>	
	With books.	
9	Charles E. Clark, M.D. . . . .	1894
	<i>ED F Sc. 1894</i>	
	Floral.	
10	In Memoriam.   Ellen Walters Avery.   New York, March 25, 1893. . . . .	1894
	<i>a</i> Panel blank. <i>b</i> As above. <i>ED F sc.</i>	
	<i>c</i> With these words: <i>Her books presented to Teachers College 1897</i>	
11	William Loring Andrews. . . . .	1894
	<i>ED French sc. 1894</i>	
12	The Oxford Club. Lynn. . . . .	1894
	<i>ED F Sc. 1894</i>	
13	The   Players   Either for Tragedy   Comedy History.   Hamlet. Act II.   Scene II. . . . .	1894
	<i>E.D.F. Sc. 1894.</i>	

## BOOK-PLATES

Design by Howard Pyle.

*a* As above.

*b* A smaller plate,—a photogravure reduction three inches high, retouched with graver by Mr. French, but without his signature.

14 Whitelaw Reid. . . . . 1894

*E D French sc. 1894*

A few proofs were taken with darker clouds and sky.

15 Marshall Clifford Lefferts. . . . . 1894

*E D French sc. 1894*

16 Edward Hale Bierstadt. . . . . 1894

*E D French sc. 1894.*

17 W. E. Baillie. . . . . 1894

*E D French fec. 1894*

18 Colonial Dames of America. . . . . 1894

*a* Panel and ribbon blank.

*b* Twelve proofs only, signed on ribbon.

*E D French sc. 1894*

*c* With copyright notice on ribbon.

*E D F sc.*

19 Charles B. Foote. . . . . 1894

*E D French sc., 1894.*

*a* Rays from lamp overflow edge of medallion.

*b* Field of rays reduced, not touching medallion.

20 Henry Blackwell. . . . . 1894

*E D French sc. 1894*

## EDWIN DAVIS FRENCH

21 The Grolier Club. . . . . 1894

*a* Before all letters, save titles of books. Leaf and scroll work nearly all shaded. Open volume at bottom heavily etched.

*b* Plate lettered, decoration shaded, open volume lightly etched.

*ED French sc. 1894*

*c* Initials *J A* (Jost Amman) added in panel showing early method of presswork and composition.

*d* Date, 1568, added after letters *J A*.

*e* An electrotype with the words *No.—Case—Shelf—*. This electrotype was used, before the index words were added, in printing the frontispiece of the small paper edition of Mr. Allen's *American Book-Plates*. The copper plate was used for the large paper edition.

22 Hiram Edmund Deats | Flemington, N. J. . . . . 1894

*a* Upper part engraved, panel not lettered, lower part not begun.

*b* As above.

*ED French sc., 1894.*

23 Edwin B. Holden . . . . . 1894

*ED French sc. 1894*

*a* Left hand of figure, save index finger, closed, wreath prominent. Plate destroyed after six impressions.

*b* The same design, left hand, save middle finger, open, wreath close to head as in the antique, no motto.

*c* Motto from De Bury added.

The signature in *b* and *c* is above the date, in *a*, beneath it.

24 Edwin B. Holden 1894 . . . . . 1894

*ED F Sc.*

The smaller plate, with open book at bottom of plate.

25 Alice C. Holden . . . . . 1894

*a* Upright book not lettered.

## BOOK-PLATES

*b* Engraving deeper cut; book lettered.  
*E D French sc. 1894*

26	Edwin R. Holden. . . . .	1894
	<i>ED French sc. 1894</i>	
27	John Page Woodbury. 1894 . . . . .	1894
	<i>a</i> Foliage and ribbon only at top; books outlined. <i>b</i> View of Boston and library interior added. <i>c</i> Books engraved, also portrait of Cruikshank. Plate complete. <i>ED French sc.</i>	
	A few proofs have <i>remarque</i> ; an arbutus spray.	
28	Richard B. Coutant . . . . .	1894
	<i>a</i> Books lack titles. <i>b</i> Titles indicated. <i>ED French 1894</i>	
29	James J. Goodwin. . . . .	1894
	<i>ED French 1894</i>	
30	Francis Goodwin. . . . .	1894
	<i>ED French 1894</i>	
	<i>a</i> Panel white, no titles on books. <i>b</i> Church in panel, titles of books indicated.	
31	Beverley Warner, M.A. . . . .	1894
	<i>ED French fec 1894</i>	
	Proofs in two states.	
32	Jonathan Godfrey   Fairfield, Conn . . . . .	1894
	<i>a</i> Unsigned. <i>b</i> Signed, plate darker. <i>ED French sc. 1894</i>	

## EDWIN DAVIS FRENCH

33 Charles Conover Kalbfleisch . . . . . 1894  
*E D French sc. 1894.*

- a* Scales and feathers shaded.
- b* Scales not shaded, feathers shaded but lightly.

34 Henry Sherburne Rowe. . . . . 1894  
*E D French, 1894*

- a* Stipple or horizontal lines used in background of two small panels at sides.
- b* Slanting lines substituted for stippling.

Two states of proofs.

35 Emily Hoe Lawrence . . . . . 1894  
*E D F 1894*

36 James Hale Bates . . . . . 1894  
*E D French sc. 1894*

- a* Books under lamp not lettered.
- b* Books lettered.

37 Richard Southcote Mansergh | Friarsfield, | Tipperary. 1895

- a* A few proofs taken before insertion of name.
- b* Without frame or signature.
- c* With frame and signature.

*E D French sc. 1895*

38 Louis I. Haber . . . . . 1894  
*E D French 1894*

39 L B L (L. B. Löwenstein) . . . . . 1895  
*E D F 1895*

40 Library | of the | Metropolitan Museum of Art |  
New York City. . . . . 1895  
*E D French sc. 1895*

## BOOK-PLATES

*a* With view of the Cruger Mansion, home of the Museum from 1873 to 1878.  
*b* With view of the home of the Museum in Central Park. The word *Purchased*—in panel, a few dotted lines in road.  
*c* Road shaded in stipple.  
*d* The same, with words *Presented by*—substituted. The first variety appears both with and without the words *Case—Shelf*—, the others only with them. Proofs have word *Proof*.

41 E. D. Church. . . . . 1895  
*E D F 1895.*  
*a* Outline of continents faint.  
*b* Continents clearly defined.

42 A. C. Bernheim. . . . . 1895  
*E D French Sc. 1895*

43 Alice C. Bakewell. 1849–1893 . . . . . 1895  
*E.D.F. 1895*

44 Charles B. Alexander . . . . . 1895  
*E.D.F. 1895.*

45 James J. Goodwin. . . . . 1895  
*E D F 1895*

46 James William Ellsworth. . . . . 1895  
*E D French. 1895*

47 Beverly Chew. . . . . 1895  
*E D French sc. 1895.*

48 Henry H. Vail. . . . . 1895  
*E D French sc. 1895*  
*a* Cartouche notched an eighth of an inch at top.  
*b* Cartouche notched three eighths of an inch.

## EDWIN DAVIS FRENCH

49 Thomas Jefferson McKee . . . . . 1895  
*EDF 1895*

50 M. Taylor Pyne. 1895 . . . . . 1895  
*ED French sc.*

51 Micajah P. Clough. 1895. . . . . 1895

*a* No date in plate.  
*EDF 1895*

*b* As above.  
*EDF sc.*

Adapted from a design furnished by the owner.

52 Henry A. Sherwin. . . . . 1895  
*ED French sc 1895*

53 Samuel F. Barger. . . . . 1895  
*E.D.F. sc. 1895*

54 Mariæ Gerard Messenger 1895 . . . . . 1895  
*ED French sc.*

*a* No shading on lower dexter side of shield with Brandenburg book-plate.  
*b* Stipple shading added.

55 William Frederick Havemeyer . . . . . 1895  
Design by Thomas Tryon.

56 Theo. L. DeVinne . . . . . 1895  
Design by G. F. Babb.

57 { Thomas Mott } { Agnes Devens } Osborne . . . . . 1895

*a* Framed, panel blank, flowers in outline.  
*b* As above.  
*EDF*

## BOOK-PLATES

58 Frank Evans Marshall . . . . . 1895

- a* Panel and ribbon white. Outside lower frame outline.
- b* Decoration nearly all shaded; frame shaded.
- c* As above.

*E D French 1895*

59 Champaign Public Library | This book was purchased | by  
the | Julia F. Burnham | Memorial Fund. . . 1895

60 Biltmore G W V 1895 . . . . . 1895

Design by the owner, George W. Vanderbilt.

- a* With date on cartouche.
- b* With date on ribbon.

Some early proofs, in olive ink, have the figure 5, incomplete.  
Two trial proofs.

61 E H (Edith Holden) . . . . . 1895  
*E D F*

62 The | Club of Odd | Volumes. . . . . 1895

- a* Upper half of plate engraved, the rest chiefly outline.
- b* Plate completed, somewhat dark.

*E D French Sc. 1895*

*c* Plate rubbed down, impression much lighter.

63 Percy Rivington Pyne. . . . . 1895  
*E D French sc. 1895*

64 J. King Goodrich . . . . . 1895  
*E D F*

65 William Lanman Bull. . . . . 1895  
*E D French sc. 1895*

## EDWIN DAVIS FRENCH

66 Micajah Pratt Clough. 1896 . . . . .  
*EDF sc*

67 The Association of the Bar | of the City of New York. |  
The Library of | Charles H. Woodbury, | a former mem-  
ber of this Association, | was given to it by his widow, |  
and this book forms part thereof. | . . . . 1895

68 V. E. M. (Valentine Everit Macy) . . . . . 1896  
*a* Six unsigned proofs were printed before letters.  
*b* With letters *V.E.M.* and *No. . . .* Unsigned.  
*c* Changed in 1900 to  
    Valentine Everit } Macy  
    Edith Carpenter }  
*EDF*

69 Biltmore G W V 1895 . . . . . 1896  
Like No. 60, but smaller, foliage slightly more elaborate. The  
date, 1895, on prints only, refers to the design. Prints  
without date also exist.  
*a* With date on cartouche.  
*b* With date on ribbon.

70 Tracy Dows. . . . . 1896  
*EDF*  
A few trial proofs.

71 Sovereign . . . . . 1896  
Design by Thomas Tryon.  
*a* In outline, before letters.  
*b* Finished plate.  
The *Crown* plate.  
This design was originally process engraved. The name was  
in the plate and there was no panel underneath. Several  
sizes.

## BOOK-PLATES

72 The Edward Tompkins McLaughlin | Memorial Prize in  
English | Composition. Founded A.D. | MDCCCXCIV |  
Awarded to | President . . 1896

- a* Three large panels and book blank.
- b* Panels engraved, no ornament in lower panel.
- c* Plate complete, as above.

*E D French sc. 1896*

73 Christian Archibald Herter. . . . . 1896  
*E D French 1896*

74 A. J. Morgan. . . . . 1896  
*E D F 1896*

- a* Portrait of Thackeray as grey haired.
- b* Thackeray younger, more erect.

75 Howard Willets. . . . . 1896  
*E D F*

- a* Lower panel blank.
- b* Portrait of George Cruikshank.

A few trial proofs.

76 Presented to | , Esq' | With the Compliments of |  
William Loring Andrews . . . . . 1896

- a* Flowers, books and ribbon only.
- b* Ribbon lettered; script lettering engraved.

*E D F*

*c* Lettering completed; frame added.

77 Robert Sedgwick . . . . . 1896

- a* Without signature or date.
- b* Signed and dated.

*E. D. French fecit, 1896*

Signed proofs exist with tuft of crest lion's tail pointing back.

## EDWIN DAVIS FRENCH

78 Chas | H | Taylor | Jr . . . . . 1896  
*E D F sc. 1896*

Design by E. B. Bird.  
Some proofs show slight changes in shading of sea and sails.

79 Sovereign . . . . . 1896

Design by Thomas Tryon.  
The *Eagle* plate.

80 Harriet Blair Borland . . . . . 1896

*E D F sc 1896*

*a* Rays spring from flame, their field large.  
*b* White ring about flame.  
*c* Field of rays small: they spring from flame.

81 Mary Emma Plummer . . . . . 1896

*a* Books only engraved, rest in outline.  
*b* Face shaded.  
*c* View of New York outlined.  
*d* Outlines filled in, plate lettered. Wake of boat rough.  
*E.D.French sc. 1896*

*e* Water quite placid.

82 Henry A. Sherwin. . . . . 1896  
*E D French sc. 1896.*

Same as No. 52, one and three-quarters inches high, name  
• included. Two states of proofs.

83 The John Crerar | Library Chicago. | 1894 . . . 1896

*a* Portrait engraved and background finished.  
*b* Plate completed. As above.  
*E D French sc. 1896*

*c* With words *Presented by*—



## EDWIN THAVIS FRENCH

68. *Chrysanthemum* (1881) — *Chrysanthemum*, 1881-1882  
1881-1882

— *Chrysanthemum*, 1881-1882  
— *Chrysanthemum*, 1881-1882

69. *Wisteria* — *Wisteria*, 1881-1882

— *Wisteria*, 1881-1882  
— *Wisteria*, 1881-1882

70. *Hyacinth* — *Hyacinth*, 1881-1882

— *Hyacinth*, 1881-1882  
— *Hyacinth*, 1881-1882  
— *Hyacinth*, 1881-1882

71. *Blue-flowered Phlox* — *Blue-flowered Phlox*, 1881-1882

— *Blue-flowered Phlox*, 1881-1882  
— *Blue-flowered Phlox*, 1881-1882  
— *Blue-flowered Phlox*, 1881-1882  
— *Blue-flowered Phlox*, 1881-1882  
— *Blue-flowered Phlox*, 1881-1882  
— *Blue-flowered Phlox*, 1881-1882

72. *Henry A. Burden* — *Henry A. Burden*, 1881-1882

— *Henry A. Burden*, 1881-1882  
— *Henry A. Burden*, 1881-1882

73. *The John C. Green Library* (Chicago) — *The John C. Green Library* (Chicago), 1881-1882

— *The John C. Green Library* (Chicago), 1881-1882  
— *The John C. Green Library* (Chicago), 1881-1882  
— *The John C. Green Library* (Chicago), 1881-1882  
— *The John C. Green Library* (Chicago), 1881-1882  
— *The John C. Green Library* (Chicago), 1881-1882  
— *The John C. Green Library* (Chicago), 1881-1882





## BOOK-PLATES

84 The Denver Club . . . . . 1896

Design by Cora E. Sargent.

*a* With name of designer. A few impressions only.

*b* Signature added. A few only.

*E D F sc.*

*c* Engraving lighter. Name of designer and signature erased.

85 Edwin Ruthven Lamson 1896. . . . . 1896

Design by Edmund H. Garrett.

*a* Twelve proofs were taken without letters.

*b* Name and address in panel.

*E D French sc.*

Trial proofs exist with the three graces engraved, border in outline.

86 Maria Gerard Messenger 1896 . . . . . 1896

Dono. Hunc. Librum. Dedi.

*E D French*

*a* With panel blank.

*b* With books.

*c* With child's portrait. Four copies only.

*d* With view of Pleasantville Library.

*e* With inscription: *Associata | Bibliothecam S. Mariae | Scientiae Sacrae | St. Mary's School, 8, East 46th Street | New York City.*

87 Catherine A. Bliss. . . . . 1896

*E D F 1896*

A few trial proofs.

88 The Collection of | Tho<sup>o</sup>. Addis Emmet M.D | Presented by | John Stewart Kennedy | to the | New York Public Library | Astor, Lenox and Tilden Foundations. | 1896. 1896

*E D F*

## EDWIN DAVIS FRENCH

89 Adelle Webber Gray. . . . . 1897  
*E D F*

90 O. A. K. (O. A. Kahn) . . . . . 1897  
*E D French 1897*

91 Lucy Coleman Carnegie. . . . . 1897  
*E D F (Script cypher.)*

92 Robert H. McCarter. . . . . 1896  
*E D F—1896*

93 John Lloyd Stearns . . . . . 1897  
*E D F (Script cypher.) 1897*  
Proofs in two states.

94 Edith Davies Kingsbury . . . . . 1897  
Design by Lilian C. Westcott.  
*a* Without signature or date.  
*b* With signature and date.  
*E D French sc. 1897*

95 Juliani·Marshall. M·DCCC·XC·VI. . . . . 1897  
*a* Upper part of plate, save music roll, finished; the lower part in outline.  
*b* Complete, signed.  
*E D French Sc.*  
Twenty proofs of this plate, some in black, some in reddish brown, and one with half the plate in sepia and half in black tempered with carmine, have, as a *remarque*, a portrait in drypoint of Mr. French by himself.

96 Candidati . . . . . 1897  
*E D F sc (Script cypher.)*  
*a* Without name of owner.









## BOOK-PLATES

*b* With name, *Helen Runyon Belknap*, in curved line below the design.

There are several electrotype variations of this plate but the above are the only impressions from the original copper. Some of the later plates carry the owner's name beneath the design while some carry it on the ribbon and omit the word *Candidati*:-

c Helen Hunt Daly.

cc Helen Keyes.

*d* Margaret Chase Wilson.

• Sara King Wiley.

*f* Georgiana Goddard King.

g Kate Dickinson Sweetser.

**h Eveline Warner Brainerd.**

### Two states: norms under the

Two states; name under the

Two states; name under the plate, and on ribbon.

, Ellen Rose Giles.  
† Elsie Louise Da-

**Elsie Lewis Day.**

7 Louise Collier Wilcox.

Design by George Wharton Edwards.

**Outside measure, 3½ inches high.**

The engraved plate by Mr. French is not to be confounded with a process plate slightly larger made from the same design.

99 Ruth Mary Sabin

*a* Horse's head in outline, upper sinister corner of plate not engraved.

EDF

*b* Horse's head engraved; golf clubs in upper corner.

100 Child Memorial | Library | To | Harvard University | In

## EDWIN DAVIS FRENCH

Memory of Francis James Child First Professor of English . . . . . 1897  
*E.D.French sc. 1897*

A small engraved frame, unsigned, with the words—*The Gift of . . .* accompanies plate No. 100.

101 The Mark Skinner Library. Manchester, Vermont. |  
MDOCCXCVII . . . . . 1898  
*E D F sc.*

- a* Hair in portrait shaded but lightly.
- b* Hair somewhat darker.
- c* Deep shading in oval frame closely confined to dexter side.
- d* With words *Presented by*—

Working proofs exist with ribbon, book, and panel unengraved; portrait finished.

102 Paul Lempéry, His Book . . . . . 1897

- a* Frame only, unsigned, undated. A few proofs.
- b* Panel completed. Monk's cheek heavily shaded.

Five proofs only.

*E D French fec. 1897.*

- c* Monk's face lightened.

103 { Henry Clay  
Helen Burgess } Ranney . . . . . 1897  
*E D French 1897.*

104 Edward F. Burke . . . . . 1897

*E D F 1897*

- a* With leopard crest. Six proofs.
- b* Catamount substituted for leopard.

105 Mollie Cozine Lefferts . . . . . 1897

*E D F sc. 1897*









## BOOK-PLATES

106 Mary | Minturn | Hartshorne . . . . . 1897  
 Design by Miss E. Brown.  
 a As above.  
 b Name changed to *Mary | Minturn | Ward.*

107 M. Taylor Pyne. . . . . 1897  
*E D French Sc. 1897*  
 a Ribbon blank save for word *Pyne*.  
 b As above.  
 c An electrotype with name changed to *Percy Rivington Pyne*.  
 No proofs were taken after letters.

108 Library of | Princeton | University. . . . . 1897  
*E D French fec. 1897.*

109 Florence de Wolfe Sampson . . . . . 1898  
*E D F* (Script cypher.)

110 Abraham Goldsmith . . . . . 1898  
*E D F* (Script cypher.)

111 George Allison Armour. . . . . 1898  
*E D F* (Script cypher.)  
 a Book without inscription.  
 b Book inscribed. Minor touches in shading plate.

112 A. Dwight Stratton. . . . . 1898  
*E D F*

113 Samuel W. Lambert. . . . . 1898  
*E D F*

114 Barrett Wendell. . . . . 1898  
*E D F. 1898.*  
 a Flag at stern of ship.  
 b Flag removed.

## EDWIN DAVIS FRENCH

115 *Ex Libris Medicis* . . . . . 1898  
*EDF*

Used by several members of the Cushing family.  
Design by one of the owners.

116 *Vassar Alumnæ | Historical Association.* |  
MDCCCXCVI. . . . . 1898  
*ED French sc. 1898.*

Some impressions are without the date 1898.

117 *Samuel Smith Sherwood.* . . . . . 1898  
*EDF sc 1898*

118 *The Association of the Bar | of the City of New York.* |  
The John E. Burrill Fund . . . . . 1897  
This is similar to No. 67, yet fuller in decoration.

119 *The Association of the Bar | of the City of New York.* |  
Gift of James C. Carter . . . . . 1898

*a* As above.

*b* Lower line broken to read *Gift of | James C. Carter.*

*c* Without name *James C. Carter.*

Same in design as No. 118.

120 *Henry Rogers Winthrop. 1898.* . . . . . 1898  
*ED French sc.*

*a* Sky denoted by broken and somewhat heavy lines.

*b* Sky reengraved, in continuous fine lines, figure and foliage  
retouched.

Proofs in two states.

121 *James A. Goldsmith.* . . . . . 1898  
*EDF*





## BOOK-PLATES

122 Twentieth Century | Club | Ex Dono . . . . . 1898  
*EDF sc.*

Design by Evelyn Rumsey Carey.

*a* As above.

*b* Without panel at bottom which carries the "Ex Dono" inscription.

123 Frederick W. Van Wagenen. . . . . 1898  
*EDF 1898* (Script cypher.)

Proofs in two states.

124 Georgette Brown. . . . . 1898

Design based on an Eighteenth Century copper plate.

*a* Without border, a few proofs only.

*b* Slight alteration in figures. A bright spot on stone seat.

*c* With heavy cross-hatched border added.

125 Jennings Stockton Cox . . . . . 1898  
*EDF*

126 E. P. Williams . . . . . 1898  
*EDF*

127 Katherine Cecil Sanford Thorne. 1896 . . . . . 1898  
*ED French Sc*

*a* As above.

*b* *The Gift of Katherine Sheffield*, and 1896 at top erased.

128 Florence Coleman Nimick . . . . . 1898  
*ED French*

129 James Edmund Scripps . . . . . 1898  
*EDF sc.*

Design by Albert Kahn, 1896.

## EDWIN DAVIS FRENCH

- a* Upper third of plate engraved, the rest in outline.
- b* Two heavy lines on dexter side of western tower of cathedral; four windows in small tower.
- c* These lines light; six windows in small tower.

130 Arnold Wood. New York MDCCXCIV . . . 1898  
*ED French sc.*

131 Charles L. Dana. . . . . . . . . . . 1898.  
Design by A. Kay Womrath.

132 Eva | Snow | Smith | Prescott | 1898 . . . . . 1898  
*ED French sc.*  
Some proofs have *remarque* in red or in black; a toy house and soldier.

133 Sidney Ernest Bradshaw . . . . . 1898  
*ED French sc. 1898.*  
*a* Back of Burns volume without decoration.  
*b* With three heraldic roses.

134 Edward Swan Stickney | Presented to the Chicago | Historical Society by | Elizabeth Hammond Stickney | + Obit July XI MDCCXCIV + . . . . . 1898  
*a* As designed, outlined and commenced by Mr. French. Owing to ill health he requested Mr. J. W. Spenceley to continue it.  
*b* Nearly completed by Mr. Spenceley.  
*c* Finished by Mr. French, the last work being the head of Hermes, with final touches.  
*ED French sc. 1898*

135 John F. Talmage. MDCCXCIX . . . . . 1899  
*ED French fec*

## BOOK-PLATES

136 Edward Courtauld Gale . . . . . 1899  
*ED French fec. 1899*  
 a Work motto *Fame is my.*  
 b Name changed to *Fame is my.*

137 Ethel Hartshorne Wood . . . . . 1899  
 a Titles of books not indicated.  
 b Titles indicated.  
*ED French fec. 1899*

138 Henry Rawick Sedgwick . . . . . 1899  
*E.D. French fec. 1899*

139 Emil Leopold Boas . . . . . 1899  
*EDF 1899*

140 Louise Taylor Hartshorne Moore MDCCXCIV. 1899  
*ED French '99*  
 a As above.  
 b Louise Taylor Hartshorne Leeds.

141 Charles Dexter Allen . . . . . 1899  
*ED French fec. 1899*  
 a Large panels empty, upper sinister small panel has a charming reduced engraving of the Authors Club book-plate.  
 b With portrait in oval; proofs only.  
 c Books in oval.  
 d Books in oval, and seal of Bibliographical Society substituted for that of Caxton Club.  
 Proofs of d have *remarque*; Mt. McKenzie as seen from Mr. French's studio.

142 Allan C. Bakewell. . . . . 1899  
 Portrait engraved by S. Hollyer.  
 a Portrait engraved,—rest of plate in outline.

## EDWIN DAVIS FRENCH

*b* Plate complete, as above.

*EDF*

There exist a few proofs of a slightly smaller plate, with much smaller oval. It is in outline save that the portrait is completed.

143    { George Van Wagenen    } Duryee . . . . . 1899  
      { Margaret Van Nest    }  
*EDF 1899*

*a* Four horizontal lines across windows.  
      *b* Windows have diamond panes added.  
      Some proofs of *b* have *remarque*; a pine tree.

144 A W (Arnold Wood) . . . . . 1899  
*EDF 1899*

145 Cushing. [Armorial] . . . . . 1899

146 John Skelton Williams. . . . . 1899  
*EDF 1899*

147 H B (Henry Blackwell.) . . . . . 1899

148 K M (Katharine Mackay.) . . . . . 1899  
*EDF*

149 Cornelia Horsford. . . . . 1899  
*EDF sc 1899*

*a* Landscapes quite dark.  
      *b* Landscapes lightened, and horse reengraved.

150 To ——— | with compliments of | Henry Blackwell. 1899  
*ED French Sc 1899.*

*a* Some proofs are with blank panels.  
      *b* Panels filled with New York views.

## BOOK-PLATES

151 Maria Gerard Messenger and Elisabeth Chamberlain |  
The Orchards . . . . . 1899  
*E D French sc. 1899*

*a* Dark, one broken line in roof shading.  
*b* Lighter, roof shaded in unbroken lines.

152 Treadwell Library | Massachusetts General Hospital | The  
Gift of — . . . . . 1899

Design by B. G. Goodhue.  
There are proof impressions without the inscription.

153 This volume, | for insertion in which the Author | has been  
pleased to write his name, | . . . . . is the property  
of | Paul Lemperly . . . . . 1900  
*E D French Sc. 1900*

154 The University Club. | Cleveland, | MDCCXCIII. 1900  
*E D F 1900*

155 Robert Emmet Hopkins . . . . . 1900  
*E D French Sc. 1900*

156 Alice S. Cheney. . . . . 1900  
*E D French fec. 1900.*

157 The Union League Club. | New York | 1863 . . . 1900  
*E D F 1900*

*a* All windows clear.  
*b* Stained glass window and Venetian blinds engraved; clear  
space, unshaded, on floor.  
*c* Venetian blinds erased.  
*d* Floor entirely shaded in stipple; two shadows, line en-  
graved, starting from lower sinister corner, point toward  
center of floor.  
*e* Venetian blinds restored.

## EDWIN DAVIS FRENCH

*f* The two shadows (*d*) increased, nearly blotted, extend beyond centre of floor.

*g* Words *Presented by* added.

The first six states, framed, hung in the Club Library.

158 C. L. F. Robinson. Newport, R. I. . . . . 1900  
*ED French fec. 1900*

159 John R. Livermore. . . . . 1900  
*ED French Sc. 1900*

This plate was destroyed by fire, and reengraved by Mr. French; see No. 280.

160 Nathan T. Porter, Jr. <sup>is</sup>. . . . . 1900  
*ED French 1900*

Prints show retouching of figure.

161 Silas Wodell . . . . . 1900  
*ED French 1900*

162 R. J. S. . . . . 1900  
*EDF 1900*

163 New York Yacht Club Library . . . . . 1900

Design by Walter G. Owens.

*a* Sails all white.

*b* With shading of sails.

*c* Sails lighter. Ship's stern slightly changed.

*ED French Sc. 1900*

*d* Presented by—

Prints exist without signature.

The original design, amended by Mr. French, passed through three trial prints to the final state, as shown by the framed series in the Club Library.

A small present reproduction is used in small books.

## BOOK-PLATES

164 Walter B. James, M.D. . . . . 1900  
*EDF 1900*

- a* Very dark, rays from sun touch mountain.
- b* Light, rays do not touch mountain.

165 Lucy Maynard Salmon. MDCCCC. . . . . 1900  
*ED French Sc*

166 John H. Buck. . . . . 1900  
Design by Marian Buck.  
*a* Unsigned.  
*b* Has a hawk in the sky.  
*EDF sc.*

167 Elisabeth Chamberlain | The Orchards. . . . . 1900  
*EDF 1900.*

168 Margaret H. Foot. . . . . 1900  
*ED French 1900*

169 John W. & Lee Partridge | Loveland . . . . . 1900  
*EDF sc. 1900*  
Proofs unsigned and undated.

170 Amy B. Alexander . . . . . 1900  
*EDF 1900*

171 James Wilson Bullock MDCCCC. . . . . 1900  
*ED French Sc*  
*a* Minerva's face white, space under oval white. No date in  
roman figures.  
*b* Face engraved. Date and study from Paul Potter's bull  
added.  
*c* Portrait of Washington substituted for bull.

## EDWIN DAVIS FRENCH

172 Arthur West Little . . . . . 1900  
*ED French Sc. Dec. 1900.*

173 John B. Larner. | Washington, D. C. . . . . 1900  
*ED French sc. 1900*

174 Ruth Adams. . . . . . . . . . . 1900  
*EDF 1900*

175 M. C. D. Borden. . . . . . . . . . . 1900  
A replica of No. 71, with an eagle instead of the crown, and  
change of name.

176 M. C. D. Borden. . . . . . . . . . . 1900  
Same as No. 175 but smaller. Height  $1\frac{3}{4}$  inches.

177 S. Walter Woodward | Washington, D. C. . . . . 1901  
*EDF 1901*

178 Sarah Elizabeth Whitin. . . . . . . . . . . 1901  
*EDF 1901*

179 William Watts Sherman . . . . . . . . . . . 1901  
*EDF Sc. 1901*  
Design by B. G. Goodhue.

180 John Sanford Barnes . . . . . . . . . . . 1901  
*EDF 1901*

181 Bibliotheca | Societatis | Signeti | in Academia Harvard-  
iana | Ex Dono | . . . . . . . . . . . 1901  
*ED French Sc 1901*  
Design by B. G. Goodhue.









## BOOK-PLATES

182	The Worcester   Art Museum.   The Gift of— . . .	1901
	<i>E D French Sc. 1901</i>	
183	Hartshorne. . . . .	1901
	<i>E D F 1901.</i>	
	<i>a</i> Signed.	
	<i>b</i> Unsigned, and with mantling reduced.	
184	Harbor Hill   1901 . . . . .	1901
	<i>E D F</i>	
185	Mabel Carleton Gage . . . . .	1901
	<i>E D F sc. 1901</i>	
	Design by owner.	
186	Library   of the   Harvard   Union   The Gift of   James Hazen Hyde   of the class of 1898   in memory of   Henry Baldwin Hyde   M C M . . . . .	1901
	<i>E.D.F.sc.</i>	
	Design by B. G. Goodhue.	
	<i>a</i> As above.	
	<i>b</i> Date altered to MDCCCC.	
	<i>E.D.F. sc. 1901</i>	
	<i>c</i> <i>The Gift of</i>	
	<i>d</i> With inscription <i>A gift   in Memory of   Robert Fields Simes   A. B. 1885. L.L. B. and A. M. 1888   1901</i>	
	Plates <i>a</i> and <i>b</i> printed from the original copper; <i>c</i> and <i>d</i> from electrotypes retouched with graver by Mr. French.	
187	Frances Amelia Adams . . . . .	1901
	<i>E D F 1901</i>	
	Proofs and prints show a slight difference in the miniature of Emerson.	

## EDWIN DAVIS FRENCH

188 Roger Bigelow Merriman. . . . . 1901  
*EDF 1901*

- a* Mountains in outline.
- b* Mountains shaded. Forequarters of lion darkly shaded.
- c* Lion uniformly shaded.
- d* Mountains and clouds lighter.

Plate contains view of Mt. Washington and shields of Harvard and Balliol.

189 William Phillips . . . . . 1901  
*EDF sc 1901*

Design by P. deC. la Rose.

- a* Signature on a single line.
- b* Two slits on sinister side of helmet.
- c* Signature and date *EDF | sc | 1901*, in small circle.

190 Sarah Rodman Baldwin . . . . . 1901  
Design by Addison B. Le Boutillier.

191 Walter Davis Richards 1825-1877 . . . . . 1901  
*EDF 1901*

192 Long Island | Historical Society | Storrs Memorial |  
Fund. . . . . 1901

*a* As above, inscription in open-face lettering on white background, book in lower corner blank.

Two trial proofs preceding *a*, are preserved by the Society.

*b* Lettering and panel shaded, book decorated.

*ED French 1901*

*c* With inscription: *Long Island Historical Society | Bequest of the | Rev. Richard Salter Storrs, D. D., LL. D. | for the Enlargement of the | Department of Ecclesiastical History | MDCCCC.*





## BOOK-PLATES

## EDWIN DAVIS FRENCH

201 Digamma Library 1902 | The Gift of . . . . . 1902

- a* No date at top. Wolf in outline on white shield.
- b* As above.

*EDF sc.*

202 John Chipman Gray . . . . . 1902

- a* One book on rug stands on its fore edge.
- b* This book replaced by two, one lying on the other.

*Cypher EDF 1902*

203 Edward Duff Balken . . . . . 1902

*EDF sc 1902*

Design by George Greene amended by Mr. French.

- a* Shelf extends beyond window line.
- b* Shelf reduced, books under window darkened.

204 R. Stockton Pyne . . . . . 1902

*Cypher EDF 1902*

- a* Ermine charges have three flourishes.
- b* The conventional three dots substituted for the flourishes.

205 William Beverley Rogers . . . . . 1902

- a* Head and neck of crest plain.
- b* Head and neck of crest cross-hatched.

*Cypher EDF 1902.*

206 The Washington County | Free Library. Hagerstown |

Maryland | MDCCCCI . . . . . 1902

*Cypher EDF 1902*

- a* Border in outline. Portrait unfinished, background shaded.
- b* Portrait finished, background reshaded.

Proofs exist in several states.

## BOOK-PLATES

207 Ernest Kempton Adams . . . . . 1902  
*Cypher E D F 1902*  
*a* Violin lightly shaded.  
*b* Shading heavier, chin rest added.

208 Walter B. Adams . . . . . 1902  
*Cypher E D F 1902*

209 Nona Newlin Hooper . . . . . 1902  
*Cypher E D F 1902*

210 John Gerard Heckscher . . . . . 1902  
*Cypher E D F 1902*  
*a* One palm tree.  
*b* Two palm trees.  
*c* Mouth of tarpon closed.

211 Charles D. Armstrong . . . . . 1902  
 Not designed by Mr. French.  
*a* No inscription on tablet.  
*b* Inscription added.

212 Ira Hutchinson Brainerd . . . . . 1902  
*E D F 1902*  
*a* Outline of ledges clearly defined by white lines.  
*b* This white defining line graved over, mountains shaded more softly, adding distance.

213 { William Henry and  
 { Katharine French } Burnham . . . . . 1902  
*E D French 1902*  
*a* Chevron *argent*.  
*b* Chevron *or*.

## EDWIN DAVIS FRENCH

214 Homer Gage . . . . . 1902

Design by Mabel Carleton Gage.

*EDF sc. 1902*

215 Wynne Winslow . . . . . 1902

*Cypher EDF 1902*

216 From the Library of the Very | Rev. Eugene Augustus  
Hoffman, | D. D., LL. D., D. C. L. . . . . 1903

*Cypher EDF 1903*

217 Wilhelmus Mynderse. . . . . 1903

*a* Without signature or date.

*b* Signed and dated.

*EDF sc. 1903*

218 L M P (Lowell Mason Palmer.) . . . . . 1903

*Cypher EDF 1903*

The palm plate.

219 L M P (Lowell Mason Palmer.) . . . . . 1903

*EDF 1903*

The chrysanthemum plate.

220 Edward Duff Balken . . . . . 1903

*Cypher EDF 1903*

*a* Upper part of plate nearly filled with scrolls.

*b* Scroll work much thinner showing cross-hatched background, e.g., lower dexter side of globe.

221 Philip Lippincott Goodwin. . . . . 1903

*Cypher EDF 1903*





## BOOK-PLATES

222 W C W (W. C. Wood.) . . . . . 1903  
*Cypher EDF 1903*  
*a* Lower end of C turns out.  
*b* Lower end of C turns in.

223 De la Bibliothèque | du | Cercle Français | de l'Université  
Harvard. . . . . 1903  
*Cypher EDF 1903*  
*a* With cypher at top, made of letters J H H.  
Of this there were forty autograph proofs in black, ten in red  
and five in blue.  
*b* With portrait of Molière at top, replacing cypher.  
Of this there were twenty autograph proofs in black, ten in  
red and five in blue.

224 Ruth Lancaster Hoe . . . . . 1903  
Not designed by Mr. French.  
*a* With one figure in canoe.  
*b* Canoe changed, contains a dog also.  
*EDF Sc*

225 Charles Williston McAlpin . . . . . 1903  
*Cypher EDF 1903*

226 Herman Simon. . . . . 1904  
Design by Thomas Tryon.  
Proofs in two states.

227 The Henry A. Rowland | Memorial Library . . . 1903  
*Cypher EDF 1903*

228 William Augustus Brewer . . . . . 1903  
*Cypher EDF 1903*  
*a* Trunk of tree by gate is light and dark.  
*b* Tree entirely dark, plate lighter.

## EDWIN DAVIS FRENCH

229 Warner Mifflin and Louise Hartshorne Leeds.  
MDCCCCI . . . . . 1903  
*E D French 1903.*

230 Annie Lyman . . . . . 1903  
*Cypher E D F 1903*

231 Caroline Seagrave Bliss . . . . . 1903  
*Cypher E D F 1903*

232 Clark University . . . . . 1904  
Design by Mabel Carleton Gage.  
*a* Frame work and the three flowers in centre unshaded, no  
signature or date.  
*b* Frame work, and flowers shaded, but unsigned.  
*c* With signature.  
*E.D.F. sc. 1904*

233 Elizabeth Sage Goodwin . . . . . 1903  
*Cypher E D F 1903*

234 Cincinnati Law Library | Rufus King Fund. . . . . 1903  
*Cypher E D F 1903*

235 Lowell Melvin Palmer. . . . . 1904  
*E D French. 1904.*  
*a* Motto, *Ultra aspicio.*  
*b* Motto, *Palma virtuti.*  
Some proofs have no motto.

236 Herman Simon . . . . . 1904  
*E.D.French sc 1904*  
Design by Thomas Tryon. Reduction of 226.  
Frame four and three-sixteenths inches high.  
Proofs in three states.

## BOOK-PLATES

# EDWIN DAVIS FRENCH

Associated with  $e$  dies are used to record gifts of:

f Thomas A. Edison.  
 g Bion J. Arnold.  
 h C. O. Mailloux.  
 i Charles L. Clarke.  
 k Cary T. Hutchinson.  
 l W. D. Weaver.  
 m Nathaniel S. Keith.  
 n Joseph Wetsler.  
 o W. J. Johnston.  
 p Edward Caldwell

Associated with a similar dies are used for:

*q The Gift of the New York | Electrical Society  
r The Gift of the American | Bell Telephone Company  
s The Gift of the | McGraw Publishing Company*

Proofs are unsigned and have word *Proof* in panel.

EDF 1904

- a* Large tree has much foliage, clouds quite heavy.
- b* Foliage on large tree much thinner, clouds lighter.

Cypher EDF 1904

243 Henry Fairfield Osborn . . . . . 1904

## *EDF Sc (Script cypher.)*

Design by Edward Hamilton Bell.

244 George Edward Dimock . . . . . 1904

Cypher EDF 1904

245 Benjamin Barnes Lovett MDCCCCIII . . . . 1904

*ED French sc. 1904*

*a* Has no date in plate.  
*b* Date in plate in roman numerals. Some proofs have *remarque*: an open book on a branch.





## BOOK-PLATES

246 Winfield Peter French . . . . . 1904  
*Cypher EDF 1904*  
*a Without letters.*  
*b As above.*  
Some proofs have *remarque* a herald.

247 William Bateman Lewis . . . . . 1904  
*Cypher EDF 1904*

248 Samuel Verplanck Hoffman . . . . . 1904  
*Cypher EDF 1904*  
A few proofs have the crest shaded but lightly.

249 Henry H. Harper . . . . . 1904  
*Cypher EDF 1904*  
Proofs in two states.

250 Mary Bryant Sprague . . . . . 1904  
*E.D.F. sc. 1904*  
Design by P. de C. la Rose.  
Some proofs are unsigned.

251 Mary Bryant Sprague . . . . . 1904  
*E.D.F. sc. 1904*  
Same in design as No. 250, but smaller—three inches high.

252 Francis Bunker Greene . . . . . 1904  
*EDF 1904*  
*a As above.*  
*b With words *Library of*.*

253 Georgia Medora Lee MDCCCCIV. . . . . 1904  
*Cypher EDF*  
Some proofs have *remarque*; book in wreathed spray.

## EDWIN DAVIS FRENCH

254 John Notman . . . . . 1904  
*EDF 1904.*

255 Lucy Wharton Drexel . . . . . 1904  
*Cypher EDF 1904*

256 Gertrude Clarkson Welsh . . . . . 1904  
*Cypher EDF 1904*

257 Katharine Thomas Cary . . . . . 1905  
*Cypher EDF 1905*  
*a* Trunk without shading.  
*b* Trunk shaded.  
Some proofs of *b* have *remarque*; view of Whiteface in the Adirondacks.

258 { Theodore } Taft . . . . . 1905  
Eleanor  
Design by C. Grant La Farge.

259 Harriette M. Stevens . . . . . 1905  
*Cypher EDF 1905*  
*a* Hills uniformly shaded, light. Proofs only.  
*b* Hills at dexter side darker.

260 Mary Lois Seagrave Downes . . . . . 1905  
*EDF 1905*

261 Ethel Hartshorne Wood. . . . . 1905  
*EDF. 1905*  
*a* Signed in circle.  
*b* Signed in body of plate.

262 Davis Righter Vail . . . . . 1905  
*Cypher EDF 1905*

## BOOK-PLATES

263 Queen's University | Kingston Canada. . . . . 1905  
*Cypher E D F 1905*

264 George Harvey . . . . . . . . . . . . . . . . . 1905  
Design by J. Venier.  
*a Without signature.*  
*b Signed.*  
*E D F sc.*

265 Lucius G Fisher. . . . . . . . . . . . . . . . . 1905  
*E D French fec 1905*  
*a Dotted line from dorsal fin to tail.*  
*b Fish shaded for rotundity, water improved.*

266 Mary Nixon Smith . . . . . . . . . . . . . . . . . 1905  
*Cypher E D F 1905*  
*a Clover blossom at top dark.*  
*b Clover shaded light on dexter side.*

267 John S. Holbrook. . . . . . . . . . . . . . . . . 1905  
Design by owner. An earlier process plate exists.  
*a Prints unsigned.*  
*b Prints signed.*  
*E D F sc. 1905*  
Proofs are unsigned.

268 Martha A. Symon . . . . . . . . . . . . . . . . . 1905  
*Cypher E D F 1905*

269 George J. Gould. | Georgian Court. . . . . . . . . 1906

270 Parke E. Simmons . . . . . . . . . . . . . . . . . 1906  
*Cypher E D F 1906.*

## EDWIN DAVIS FRENCH

271 Henry Van Deventer Black . . . . . 1906

Design by the owner.

- a* Sky nearly clear, clouds only at edge.
- b* Sky overspread with clouds.

272 Elizabeth Jordan. . . . . 1906

*E.D.F.*

Design by J. Venier.

273 The Cosmos Club . . . . . 1906

*E D F sc*

Design by William Fuller Curtis.

274 Emma Stewart Bixby . . . . . 1906

*Cypher E D F 1906*

275 W K Bixby . . . . . 1906

*Cypher E D F 1906*

- a* Four marks on body of octopus.
- b* Six marks.
- c* Three marks.

The three states show marked differences in shading of octopus, books and water; careful studies of a difficult and novel subject.

276 Julius C. and Emily S. Bernheim. . . . . 1906

*a* Sky uniformly shaded and rather dark. Star very distinct, distant water uniformly shaded.

*b* Sky lighter near star, distant water shows bars of light corresponding to outline of trees.

*Cypher E D F 1906*

277 John R. Sayler . . . . . 1906

*Cypher E D F 1906*

## BOOK-PLATES

278 { L H J } (Jackman) MDCCCCVI  
    { S E J }  
    *Cypher E D F*

279 Cora Paschall Davis. . . . . 1906  
*Cypher E D F 1906*  
*a* Letter *A* in the name has curved line on sinister side, resembling the letter *R*.  
*b* The letter *A* is reversed, curved line being on dexter side.

280 John Walton Livermore . . . . . 1906  
*E D French Sc. 1900-1906*  
*a* A few proofs were taken with name *John R. Livermore*.  
*b* As above.  
This plate is nearly a replica of No. 159 though the detail of engraving differs in the two plates.

281 Esther Pierce Metcalf . . . . . 1906  
*Cypher E D F 1906*

282 Utica Public Library. | From the | John E. Brandegee  
Fund . . . . . 1906  
*E D French 1906*  
*a* No lettering over door. Proofs only.  
*b* Name of Library and date of building added. Prints.

283 The Yale Club of | New York | City . . . . . 1906  
Design by Howard Pyle.  
*E D F Sc. 1905.*  
Proofs in four states.

284 Henry Clay Frick . . . . . 1906  
*Cypher E D F 1906*

## EDWIN DAVIS FRENCH

285 Beverly Chew . . . . . 1896

A small oval plate, stamped in gold upon leather of different colors from a die designed by Mr. French.

286 Henry A. Smith. . . . . 1898

Engraved by J. W. Spenceley. Design by Mr. French.

287 J. Hood Wright . . . . . 1897

Design by Mr. French, following the book-plate of Daniel Webster. Engraver unknown.

288 Byrd . . . . . 1899

A reëngraving of the Jacobean book-plate of *William Byrd of Westover in Virginia Esqr.*

- a* Before all letters. A few proofs.
- b* *George H. Byrd of New York.*

Electrotypes were then made for the following:—

- c* *Richard Evelyn Byrd of Winchester in Virginia.*
- d* *William Byrd of New York.*
- e* *Francis Otway Byrd.*

289 William and Helen Woodruff Tatlock . . . . . 1893

- a* Before letters—a few proofs.
- b* With *Edwin Davis French | Saranac Lake, N. Y.* printed in red from a letter-head die. In this form 50 copies were printed, a few of them by printer's error with the frame reversed, top for bottom.
- c* The joint plate, as above.
- d* An electrotype with name; *William Tatlock.*

290 For the Volaptük Exhibit at | the Columbian Exposition in | Chicago MDCCXCIII. Loaned | by E. D. French, 217 West | Thirteenth Street, New York.

## BOOK-PLATES

This label in small capitals and half bordered was inserted in the Volapük books loaned by Mr. French to the Chicago Exhibition in 1893. Though printed, it is included here for it was Mr. French's first book-plate.

### 291 W. L. Andrews.

A leather label, designed by Mr. French.  
A myrtle wreath inclosing motto and name.

### 292 Marshall C. Lefferts.

A leather label, designed by Mr. French, showing masks of comedy and tragedy, and fool's bauble.  
Two sizes: one inch and one and three eighths inches high.

### 293 Frederick Judson Holden Sutton . . . . . 1903

Design by Mr. French. Engraved by F. O. Coombs.

### 294 Martha Elizabeth Brainerd . . . . . 1905

Design by Mr. French. Engraved by F. O. Coombs.

### 295 Gertrude M. Baillie . . . . . 1906

Design by Mr. French. Engraved by A. N. Macdonald.

### 296 U-sepe-ars-so-ap. . . . . 1893

A piece of burlesque heraldry, engraved by Mr. French in the spirit of the old English book-plate engravers; his first known copper engraving.

### 297 Timothy Jones, Esqr. . . . . 1893

A copy, with much variation, of the Samuel Vaughan Esqr plate, engraved as a study of the *Chippendale* style.

*a* As above.

*b* Name partly erased, still traceable.

*c* Name quite obscured.

## EDWIN DAVIS FRENCH

256 de Cheignon . . . . . 1903

A reengraving of an old French book-plate.

259 Nihil sine labore. Edwin Davis French Designing and copper plate engraving. Specialty of Ex Libris. 204 West 46th St. New York . . . . . 1896

Though not a book-plate, this announcement of Mr. French's speciality is recorded here where it may serve as a link between the two lists of his engravings.





EDWARD DAVIS FRENCH

1866-1908  
A copy of the above, from an old French book-plate.

See also note below. (Edward Davis French) Designing and  
engraving, also reporting. (Sensitivity of Eu-libels.) 204

West 12th St. - New York. 1868

French had a book-plate, the announcement of Mr. French's  
sensitivity is recorded here where it may serve as a link be-  
tween the two lines of his biography.





A. HUTCHISON BRAUNER



## MISCELLANEOUS DESIGNS AND ENGRAVINGS

1 E. D. French | 217 West 13th St., N. Y. . . . . 1893

Changed in 1894 to:—

E. D. French | 204 W. 46th St. | New York

A scroll-enclosed "Chippendale" design, not engraved, used on envelopes and letter cards.

2 A stray leaf | from the | correspondence | of | Washington Irving | and | Charles | Dickens | By | William Loring Andrews | Printed at the De Vinne Press | New York, 1894 | and embellished | with engravings | on copper and zinc . . . . . 1894

Type title. The illustrations include two copper engravings by Mr. French.

i Frontispiece: The Steamship "Britannia."  
*E.D. French sc.*

Engraved from the painting by Clarkson Stanfield R. A. Copies Nos. 1-15 of the edition contain proofs of the first three following states:

- a* Unfinished proof.
- b* Proof before letters.
- c* With inscription as above.
- d* In subsequent copies the name of the ship is changed to *Britannia*.

ii Imprimatur of W. L. Andrews.

This is a small reproduction of Millet's *The Sower*, also used by Mr. Andrews in others of his publications.

## EDWIN DAVIS FRENCH

*a* Without motto.  
*E D F sc.*

Three trial proofs, each deeper in shading than the one before it.

*b* With motto.

The plate appears in this state on the title-page of the present book.

Mr. French engraved, without signature, a slightly smaller copy of *The Sower*, with border of a single line.

3 The Trustees | of the | Metropolitan Museum of Art | request the | honor of your | presence at the | inauguration | ceremonies of | the new building, | on | Monday afternoon | November fifth, 1894, | at two o'clock. | Henry G. Marquand, President. | L. P. Di Cesnola, Secretary. | To \_\_\_\_\_ . . . . . 1894

*a* Before all letters; much of decoration in outline.

*b* With *The Trustees of the* and *To . . .* engraved. No other letters.

*c* Seal of the museum still wanting in centre circle; the inscription complete excepting the date.

*d* As described.

*E.D.French inv. et sc.*

4 The President and Board of Trustees | of Union College request the honour of the presence of | \_\_\_\_\_ at the Centennial Celebration | commemorative of the founding of | the College, commencing Sunday June the twenty-third, and ending | Thursday, June the twenty-seventh, | eighteen hundred and ninety-five, at | Schenectady, New-York. . . . . 1895  
*E D French fec.*

There exists an impression of this plate with the centre obliterated, and the dexter portion, containing the vignette of the "Blue Gate," lamp and book, elaborated by pencil and pen into a book-plate for the Library of Union College.

## DESIGNS AND ENGRAVINGS

### 5 The Society of Iconophiles of the City of New York.

1895-1897

#### Publication.

- i February, 1895. St. Paul's Chapel. 1895.  
*E D French sc.*
- ii April, 1895. Interior of St. Paul's Chapel. | (View of Chancel)  
*E D French sc.*
- iii May, 1895. Fraunces' Tavern.  
*E D French sc. 1895*
- iv June, 1895. The Roger Morris House.  
*E D French sc.*
- v December, 1895. Hamilton Grange.  
*E D French sc 1895*
- vi February, 1896. St. Mark's Church.  
*E D French sc 1896*
- vii May, 1896. City Hall.  
*E D French sc. 1896.*
- viii September, 1896. The Halls of Justice. | ("The Tombs",)  
*E D French sc. 1896.*
- ix November, 1896. National Academy of Design.  
*E D French sc. 1896*
- x December, 1896. St. John's Chapel, Varick Street.  
*E D French sc. 1896*
- xi January, 1897. The Murray Hill Distributing Reservoir.  
*E D French sc. 1897*
- xii March, 1897. Bowling Green.  
*E D French sc.*

Each one of these twelve views of New York City was issued in a wrapper giving number, date and title of the publication, and this statement: "101 impressions of this engraving have been taken and the plate destroyed. All impressions are on Japan paper, 11 being artist's proofs before letters."

Working proofs of some of these plates exist; 6 and 7 in outline; 5, 6, and 10 partly in outline; 5, 6, 8, 9 and 10 without the seal of the Society, though practically finished.

## EDWIN DAVIS FRENCH

6 *Universitas et civitas . . . . . 1895*

*E D French del. & sc.*

Ornamental border with small view of Merton College, Oxford.

*a* With large panel blank.

*b* Panel contains the business announcement of The Baldwin and Gleason Company. This was sketched in by Mr. French, and engraved by another's hand.

7 *The Old Booksellers of New York and other papers | by | William Loring Andrews | New York: Anno Domini one thou | sand eight hundred and ninety-five . 1895*

Type title.

Contains the following designs and engravings by Mr. French:—

i Frontispiece. An E. View of Trinity Church N. York.  
Signature reads:

*Engraved on Copper | by E D French, from the Original in the New York Magazine 1790.*

ii Head-band on title-page, with miniature of Caxton.  
*E D F*

iii Title-page ornament; roman lamp in panel with scroll, not signed.

iv Nassau Street, New-York.  
*E D French sc.*

Shows the signs of Sabin and Thomas Bradburn.

v Head-band *Part the First.*  
*E D F*

vi Initial *I* p. 3.

vii Initial *W* p. 29.

viii Tail-piece p. 50.

ix Government House  
Signature reads:

*Engraved on copper by E D French from the Original in the New York Magazine 1795.*

## DESIGNS AND ENGRAVINGS

X Hand-hatched Part the Second  
E.D.F.

XI Initial p. 55

XII Initial p. 17

XIII Hand-hatched Part the Third  
E.D.F.

XIV Initial T p. 75

Numbers 1, IV, and IX are copper engravings, the others are process reproductions. The engravings appear in two states, one unfinished and unsigned, in the Imperial Japanese Vellum edition of the book. Experimental prints of the designs were taken in variegated colors.

8 Young Men's Christian Association of the City of New York . . . . . 1892

To the seal of the Association Mr. French added wreath sprays.

9 Beverly . . . . . 1892

The seal of Beverly, Mass. It shows the figure of an armed Puritan, with motto, and the inscription: *Fremont 1891  
Town 1668. City 1894.*

10 Commemoration [of the] Fiftieth Anniversary [of] The First Public Demonstration [of] Surgical Anaesthesia at the [Massachusetts General Hospital] Boston [Octo]ber 16th 1846. [The Honour of your Company is requested [October 16th 1896 at ten o'clock.]] . . . . . for the trustees——for the staff . . . . . 1896  
E.D.F. sc.

Design by B. G. Goodhue. Similar in motive to the bank-plate of the hospital.

a Thirteen windows in basement of hospital.

b The middle basement window replaced by a door. Hospital engraved more lightly.

## EDWIN DAVIS FRENCH

11 Admit | \_\_\_\_\_ | to the | Massachusetts General Hospi-  
tal | October 16th | 1896 . . . . . 1896

Design by B. G. Goodhue. Similar to the book-plate of the  
hospital.

In first proofs the letter *t* in *October* is not crossed.

12 A catalogue of books published by Lamson Wolff and  
Company Boston New York and London 1896 . 1896  
*E D French sc.*

This engraving, signature omitted, was enlarged by photo-  
gravure. Sizes 5½ and 7½ inches high.

The body of the plate is the same as that of book-plate  
No. 85.

13 The Metropolitan Museum of Art. | Founded 1870. | This  
is to certify that \_\_\_\_\_ | is a Fellow in Per-  
petuity of the Metropolitan | Museum of Art, and as  
such is entitled to the | privileges which now are or  
hereafter may be | connected with such fellowship. |  
\_\_\_\_\_| President. | \_\_\_\_\_ | Secretary. |  
New York, \_\_\_\_\_ 19— . . . . . 1896

*a* Scroll work in outline. No lettering except word *Excel-  
sior*.

*b* Scroll work shaded and seal of New York City added.

*c* Inscription engraved in part; portion from *is a fellow to  
such fellowship not yet engraved.*

*E.D.French fecit, 1896*

*d* Completed plate.

*e* Same plate, with *for Life* instead of *in Perpetuity*.

*f* Same plate, with words *an Honorary Fellow* instead of  
*a Fellow in Perpetuity*.

*g* Same plate. Fellowship inscription changed to: *This is to  
certify that \_\_\_\_\_ | is a Patron of the Metropolitan  
Museum of | Art, and as such is entitled to the privileges |  
which now are or hereafter may be connected | with such  
patronship.*

## DESIGNS AND ENGRAVINGS

14 Dartmouth College The Senior Class requests the Honour of Your Presence at their Commencement Exercises from June 27th to June 30th 1897 June 14th 1897. . . . . 1897

*a* Word *its* instead of *their*; no border

*b* As described; with border.

15 The Journey of the Iconophiles around New York in search of 'the historical and picturesque' (By W. L. Andrews.) Printed at New York in the year of our Lord, eighteen hundred and ninety-seven. . . . 1897

Type title.

Frontispiece: *A view of the Battery and Harbour of New York, and the Ambuscade frigate, 1773. Engraved on copper by E D French, from the Original in "Drayton's Northern and Eastern Tour."*

Six copies on American hand-made paper have the frontispiece in two states, before letters and complete.

This book contains an account of the engravings done by Mr. French for the Society of Iconophiles.

16 New Amsterdam New Orange New York A chronologically arranged account of engraved views of the city from the first picture published in MDCLI until the year MDCCC By William Loring Andrews Published and for sale by Dodd, Mead and Company, New York Anno Domini MDCCXCVII . . . 1897

Type title.

The illustrations include the following engravings on copper by Mr. French:

i Lines to the Reader.

ii-xiii Head-bands and initial letters, pp. XVII, XXVII, 3, 18; Head-band only, pp. 31, 57, 75, 97.

xiv-xx Tail-pieces, pp. XXIII, XXXI, 27, 54, 72, 93, 132.

The head-bands include small early views of New York City.

## EDWIN DAVIS FRENCH

Proofs exist of the initials in their first state, on a single copper.  
The Lines to the Reader, the head-bands, and the tail-piece on p. XXXI are signed *E D F*; the other engravings are unsigned.

17 A trio of eighteenth century French engravers of portraits in miniature | Ficquet Savart Gracieux | William Loring Andrews | New York MDCCXCVIII

1808

Decorative engraved title by Mr. French.

- a* Background engraved, decorated frame in outline.
- b* Frame complete, save for lower sinister oval, which is in outline; panels blank.
- E D French sc.*
- c* As described.

18 A bibliography of "The Complete Angler" of Izaak Walton and Charles Cotton, being a chronologically arranged list of the several editions and reprints, from the first edition MDCLIII until the year MCM, by Arnold Wood. Illustrated by 86 photographic reproductions of title pages | New York | Charles Scribner's Sons | MCM. . . . . 1900  
*E D French sc.*

Decorative engraved title by Mr. French.

- a* Three-fourths engraved, from dexter to sinister side.
- b* The date in Arabic numerals, 1900.
- c* Entirely engraved excepting the number 86. Date in Roman numerals, MCM.
- d* Number 86 inserted.

19 The Society of Iconophiles of the | City of New York | Founded MDCCXCIV. | Amsterdam MDCLI. | New

## DESIGNS AND ENGRAVINGS

York MDCCCC | Pro Urbis Amore | This is to certify  
that \_\_\_\_\_ is a | duly elected member of the  
Society of Iconophiles | of the City of New York, and  
as such is entitled to the | privileges which now are or  
hereafter may be connected | with such membership |  
\_\_\_\_\_| President | \_\_\_\_\_ Secretary. |

New York \_\_\_\_\_ 19- . . . . . 1900  
*E D French sc 1900.*

20 Paul Revere | and his | Engraving | By | William Loring  
Andrews | New York | Charles Scribner's Sons | MCM  
1901

Decorative title "designed and engraved on copper by E.  
Davis French in the style classed by book plate collectors  
as Jacobean."

*a* Lettering and much of decoration in outline, Old South  
Church finished.

*b* Plate complete, but unsigned.

*c* Signed.

*E D French, 1901*

21 New York Public Library. Astor, Lenox and Tilden  
Foundations. . . . . 1903

From the seal by V. D. Brenner.

This plate is used on the Library's form of acknowledg-  
ment of gifts. An electrotype is used on the cover of the  
Library's monthly "Bulletin" and elsewhere.

22 André's Journal. | An authentic record | of the movements  
and engagements | of the British Army in America |  
from June 1777 to November 1778 | as recorded from  
day to day by | Major John André | Edited by Henry

## EDWIN DAVIS FRENCH

Cabot Lodge | Issued by | the Bibliophile Society | for  
members only | Boston | MDCCCCIII. . . . 1903  
*E D French fec.*

DESCRIPTION BY MR. FRENCH: "The design of this title-page, a line engraving on copper, shows the portraits of General Washington and of Sir Henry Clinton, respectively commanding the American and English forces at the time this Journal was written. Beneath depend the shields with their armorial bearings. More nearly in the centre of the plate appears a representation of the capture of Major André, the Hudson and the Palisades in the distance at the right. At the left are grouped the newly adopted stars and stripes, the thirteen stars arranged in a circle, as they were displayed until 1795, and the 'Pine Tree' flag, bearing the words 'Liberty Tree—An Appeal to Heaven.' Opposite appears the British flag, with the fimbriated cross of Saint George upon a white saltire,—the cross of Saint Andrew; the white cross of Saint Patrick of the modern flag being a later addition. Behind it is partly shown the royal standard, pretentiously quartering the lilies of France with the leopards of England. The *fleur-de-lis* above the representation of the capture alludes to the French origin of André's family, and the cross of Saint George in the oval at the top of the design to his English allegiance. The *remarque* at the lower left-hand corner is a representation of André's monument in Westminster Abbey."

In the published work the title-page is given in two states, on parchment, with the *remarque*, and on paper without it. A few impressions exist with the *remarque* in a reddish-brown ink.

*a* Without names under portraits.

Six first impressions on Japan paper.

*b* With names under portraits, and with *remarque*.

*c* Without *remarque*.

23 The New York Historical Society | This is to certify that |  
\_\_\_\_\_ | is a Patron of the New York Historical  
Society and as | such is entitled to the privileges which  
now are or | hereafter may be connected with such pat-

## DESIGNS AND ENGRAVINGS

ronship. | \_\_\_\_\_ President. | \_\_\_\_\_ Re-  
cording Secretary. | New York, | \_\_\_\_\_ 19— . 1904  
*ED French fecit 1904*

At the top, on a flowing ribbon, is the name of the society, and under it are the symbols of nation, state and city. To the left of these is "The arrival of Henry Hudson on the 4th September, 1609," a copy of the engraving by A. B. Durand on the old certificate of the Society; to the right, a view of the Society's new building; below, a copy of Block's view of "Novum Amsterodamum," 1650.

- a* Proof. "Patron" lightly scratched into spaces here indicated: *is a \_\_\_\_\_ of the and connected with such ship.*
- b* Same. With *is a \_\_\_\_\_ of The*, the *t* in *the* being changed to a capital.
- c* As described.
- d* With *Fellow*, instead of *Patron*.
- e* With the following change in the lettering: *is an Honorary Member of The New York Historical Society* | and as such is entitled to the privileges which now are or | hereafter may be connected with such membership.

24 Views | of | early New York | with illustrative sketches  
Prepared for the | New York Chapter of the | Colonial  
Order of the Acorn | New York | Privately printed |  
MDMIV . . . . . 1903, 1904

Type title. Extract from introduction—"The committee having this work in charge was fortunate in securing the services of Mr. Edwin Davis French, who has faithfully reproduced on copper all of the features of the original prints." The plates are as follows, and, save the last, are unsigned.

- i* Fort Nieuw Amsterdam (New York) 1651.
- ii* New York in 1671.
- iii* New York in 1673.
- iv* New York in 1733.
- v* City of New York before the Revolutionary War.
- vi* New York in 1801.  
*Cypher EDF*

Trial proofs exist of the 1651, 1671, 1673 and 1801 views.

## EDWIN DAVIS FRENCH

25 American Badminton Series . . . . . 1905

Unfinished engraved title, showing decorative border, with nude figures of men and boys, representing various sports, and without the title itself.

Design by F. W. Taylor.

*ED French sc.*

26 The letters of | Charles Lamb | in which many mutilated words | and passages have been restored | to their original form; with | letters never before published | and facsimiles of original MS | letters and poems | With an introduction by | Henry H. Harper | Issued by | The Bibliophile Society | for members only | Boston MDCCCCV. . . . . 1905  
*ED French fec.*

The last decorative title engraved by Mr. French, with portrait of Lamb centered at top.

*Remarque*; Roast sucking pig on platter.

This title was used with the *remarque* in the announcement of the book. Some proofs have no *remarque*.

27 Camp Wild Air | Upper St. Regis.

Picturesque vignette with pine needle decoration.

Letter-head designed for Mr. Whitelaw Reid.

*ED F sc*

28 Brook Farm Proctorsville Vt. | 189-

A letter-head having a scroll-surrounded engraving of the country place of Mr. James Hale Bates.

29 Stationery Department | Charles Scribner's Sons.

An engraved heading of flowing scrolls, with circular panel containing lamp and books.

## DESIGNS AND ENGRAVINGS

30 Carnegie Institute of Washington 1902.

A seal, lettered in circle surrounding portrait. Engraved by Mr. French, but used only in photo-electrotype.

31 A view of the Harvard Campus.

Engraved for the late Edwin B. Holden, but never published before its inclusion in the present volume. Working proofs exist with trees in outline.  
Without letters, unsigned.





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